GOVERNMENT MUSEUM CHENNAI

SOUVENIR TO COMMEMORATE THE COMPLETION OF ONE HUNDRED AND FIFTY ONE YEARS

New Series - General Section, Vol. XVIII, No. 3, 2003

Published by
The Commissioner of Museums,
Government Museum, Chennai - 600 008.

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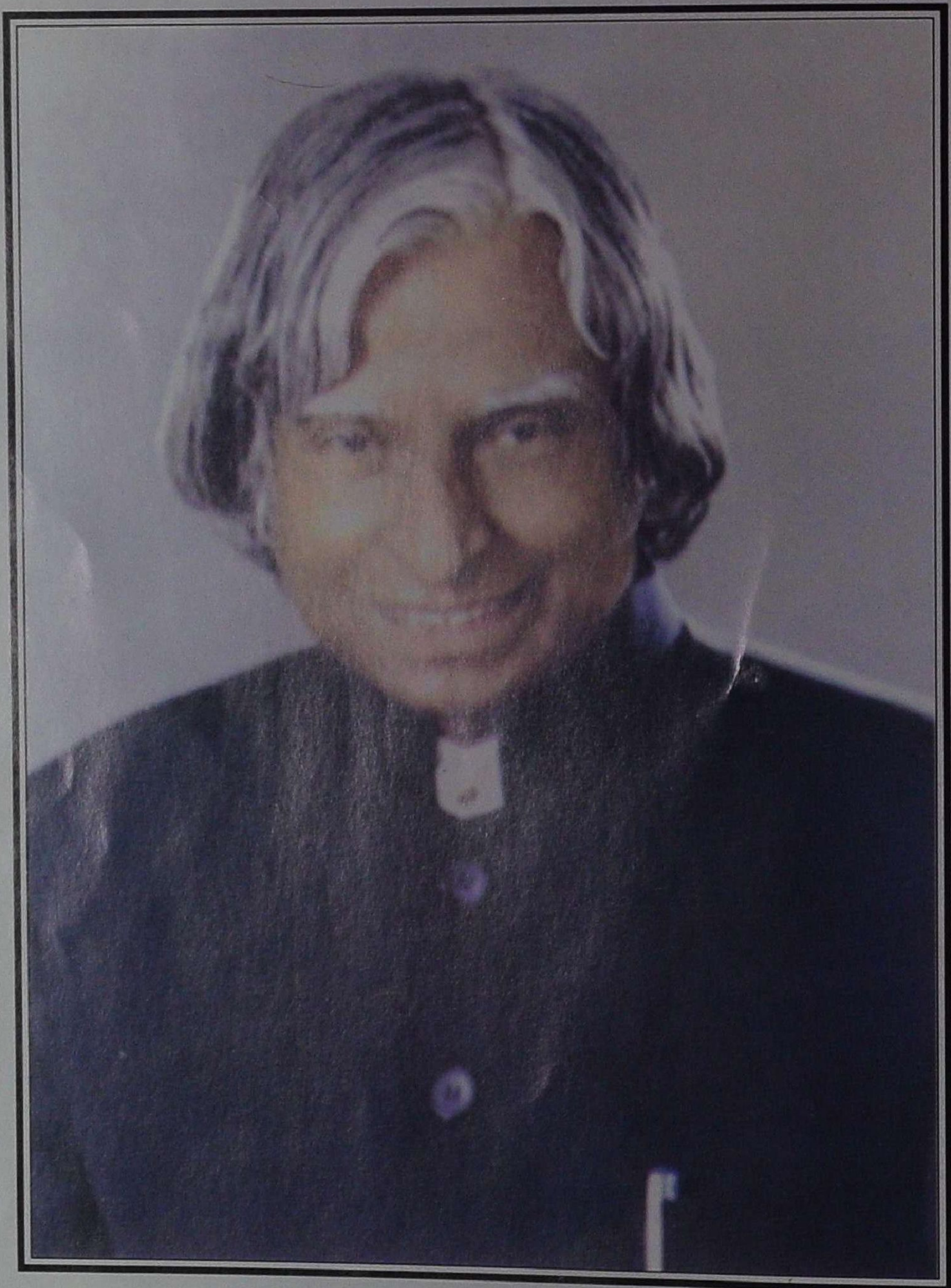


His Excellency, **Dr.A.P.J.ABDUL KALAM,**
President of India

सत्यमेव जयते

राष्ट्रपति

भारत गणतंत्र

PRESIDENT

REPUBLIC OF INDIA

MESSAGE

I am happy to learn that the Government Museum, Chennai is celebrating its 151st anniversary and bringing out a volume to commemorate the occasion.

With its historical background the Government Museum, Chennai has to be an inspiration for others for the showcasing of artifacts of multiple cultures, civilizations and history.

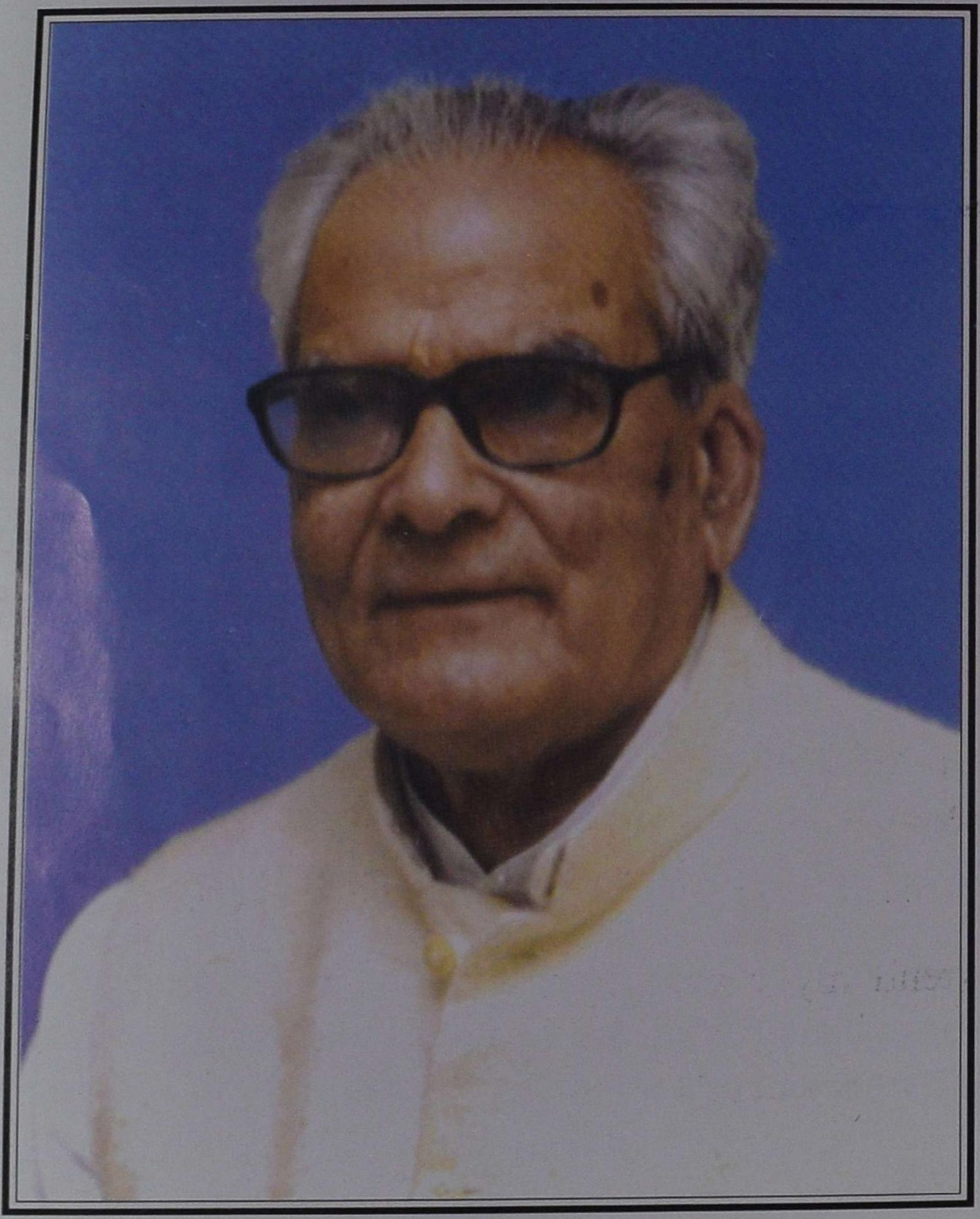
I extend my warm greetings and felicitations to all those who are associated with the Museum and wish the Anniversary celebrations all success.

(A.P.J. Abdul Kalam)

New Delhi

February 26, 2003

4/3/



His Excellency, **Thiru BHAIRON SINGH SHEKAWAT,**
Vice - President of India

भारत के उप-राष्ट्रपति
VICE-PRESIDENT OF INDIA

MESSAGE

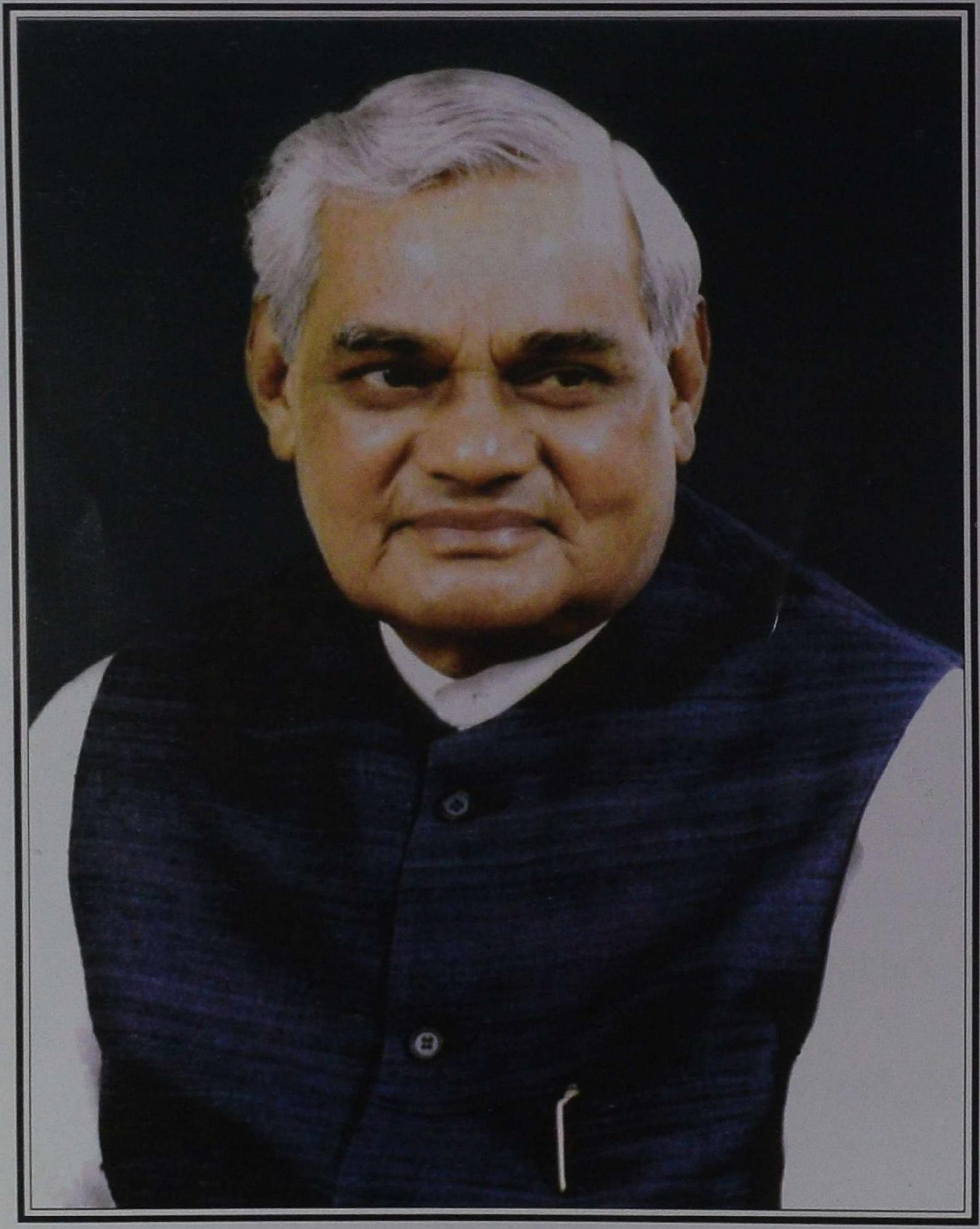
I am glad to know that the Government Museum, Chennai is celebrating its 151st Anniversary in December.

The Government Museum, Chennai can take just pride in the contribution it has made all these years to showcase the artistic, cultural and archaeological heritage and the rare specimen of art objects and natural sciences since the ancient period and earned the praise and admiration of people. Its sincere endeavours, I am sure, will enable the Museum to contribute significantly to the enrichment of our arts, culture and history.

My best wishes for the Celebrations.

(BHAIRON SINGH SHEKHAWAT)

New Delhi
26th November, 2002



Thiru A.B. VAJPAYEE,
Honourable Prime Minister of India

सत्यमेव जयते

प्रधान मंत्री

Prime Minister

MESSAGE

I am happy to learn that the Government Museum, Chennai is celebrating its 151st anniversary this year.

The Museum with its world renowned collections of South Indian bronzes, Amravati sculptures and Tanjore armoury has not only created a niche amongst art lovers and scholars but has also played a leading role in the preservation of cultural property. I am pleased to be informed that the Museum is implementing improved display techniques with a view to making its facilities more visitor-friendly.

I wish the Government Museum, Chennai all success in the future and hope that it will attain greater heights as a centre of excellence.

(A.B. Vajpayee)

New Delhi
November 27, 2002

His Excellency, **Thiru RAMAMOHAN RAO,**
Governor of Tamil Nadu

P. S. RAMAMOHAN RAO

Raj Bhavan
Chennai - 600 022

MESSAGE

It is only appropriate that the Government Museum, Chennai should be bringing out a souvenir on the occasion of its 151st Anniversary.

Southern States, particularly Tamil Nadu, have a great heritage of temple architecture, sculpture and metal craft. The Government Museum, Chennai is a veritable repository of South Indian Chola bronzes, Amaravati stone friezes and sculptures as also medallions of the early Christian era. The Souvenir, I am sure, will be a good medium through which information about this heritage can be disseminated and public interest created in this Treasure House of art and sculpture.

(P.S. Ramamohan Rao)

Selvi **J JAYALALITHAA,**
Honourable Chief Minister of Tamil Nadu

J JAYALALITHAA
Chief Minister

SECRETARIAT
Chennai-600 009.

GOVERNMENT OF TAMIL NADU
TRUTH ALONE TRIUMPHS

Date 12.6.2003

MESSAGE

I am glad that the Government Museum, Chennai, which is one of the famous museums in the world, is celebrating the completion of 151 years of its existence. Its collections - the bronzes, sculptures, paintings, botanical, zoological and geological specimens have international renown. The South Indian especially Chola Bronzes, Raja Ravi Varma paintings, Amaravati and other sculpture collections are great attractions for visitors from all over the world.

At this juncture, it gives me great pleasure that a lot of conservation and restoration work of its heritage buildings has been done. New galleries have been set up and existing galleries have been reorganised with the latest display techniques. The museum has kept abreast with the latest technology in display including electronic display through its Web Site. Its publications have also a special place internationally in the hearts of scholars and the public.

I wish the museum many more glorious years in the service of humanity.

J Jayalalithaa

J JAYALALITHAA
CHIEF MINISTER

S. SEMMALAI, B.Sc.,B.L.,
MINISTER FOR HEALTH

SECRETARIAT
CHENNAI - 600 009

Date : 26.2.2003

MESSAGE

The Government Museum, Chennai, one of the oldest Museums in India, next to Indian Museum and the Asiatic Society, in Kolkata is entering into 151st year of its existence. The celebration marking the occasion is also scheduled to be held in a grand manner.

Government Museum, Chennai is the repository of rare and priceless art, sculptures, bronze icons, botanical, zoological, geological specimen. Besides, the Museum serves as a multi-dimensional and multi-faceted knowledge source.

Under the able guidance and direction of our **Hon'ble Chief Minister Dr. Puratchi Thalaivi,** the heritage buildings of Chennai Museum have got a facelift. The Govt. Museum on Website is one of the best among Museums in theWorld. The antiquities etc. displayed have adopted the best technology available in the World. The series of publications brought out by the Museum provides stimulus to the Scholars.

My best wishes for the continued service of the Museum to the humanity in the years to come.

26/2

(S. SEMMALAI)

4th December 2002

Dear Dr. R. Kannan,

I wish all the best for the anniversary of the Government Museum. I hope to visit it soon and I am very pleased that this museum is very much interested in international cooperation. Nowadays, local history cannot be understood without international perspectives.

The museums have to join in international networks and help each other in order to get bigger public audiences and to be really popular. Whatever their size and even their lack of money (you can be in a rich country with a poor museum), there is now new methods and new perspectives.

Museums, as far as the world is changing, have an important duty: explain the past in order to understand the present. I am sure that your museum will do such a task.

I am very pleased that we invite you and you will join us during our next World Congress (2004) in Brasil. The subject is: *How to Build a Multipolar World?* India is such an important Cultural Center for all the World.

Again, my best wishes.

Laurent Gervereau
President of the International Association of Museums of History

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राष्ट्रीय संग्रहालय
NATIONAL MUSEUM

सत्यमेव जयते

Dr. R.D. Choudhury
Director General

MESSAGE

It is heartening to know that Government Museum, Chennai is now 151 years old and are celebrating this occasion. One of the many functions is publication of a Souvenir.

It is a great pleasure for me to send a Souvenir Message on this occasion. It is a world known fact that this Museum is the owner of proud possession of priceless collection of valuable artefacts, art objects and rare specimens of natural science. Chola Bronzes and Buddhist Amaravati sculpture panels and medallions of early christian centuries are world famous and attract the scholars and general public from all over the world. This collection is a mirror of our great heritage and makes us feel proud of our culture. In fact, it is one of the oldest museums of the country. It is necessary to now modernise it. The monumental building needs to be preserved at any cost.

I congratulate the authorities of the Government Museum, Chennai on this occasion and wish all the very best for successful celebrations.

(R.D. Choudhury)
Director General, National Museum
23.10.2002

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Defence Research & Development Organisation
रक्षा धातुकर्मीय अनुसंधान प्रयोगशाला
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No.D/Misc/5
May 23, 2003

Fax No. : 044-28193035

Dr. R. Kannan, I.A.S.
Commissioner of Agriculture & Museums
Government Museum
Egmore
CHENNAI-600008

Dear Dr. Kannan,

Thank you very much for sending me the CD on the Art and Science of Bronze casting. It was a great pleasure to view the CD. May I wish you all the very best in your efforts.

With regards,

Yours sincerely,

Manju

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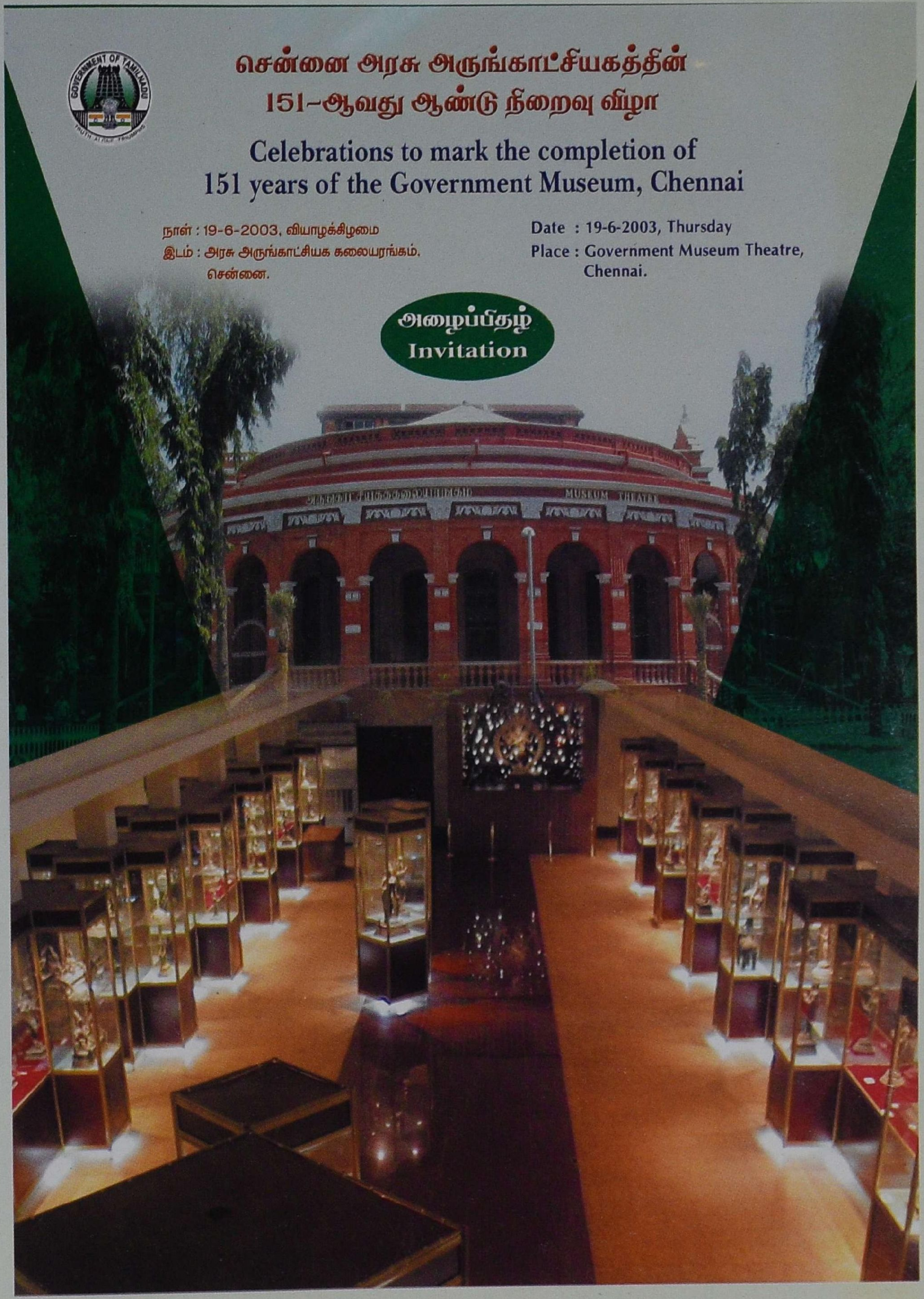


Invitation for the function - frontispiece

The short National Anthem is played in honour of the President at the start of the function. From left to right - Thiru P.A.Ramiah, I.A.S., His Excellency, The Governor, Thiru P.S.Ramamohan Rao, His Excellency, The President of India, Dr.A.P.Abdul Kalam, The Honourable Chief Minister, Selvi Dr.J Jayalalithaa, The Honourable Minister for Education, Thiru S.Semmalai, Dr.R.Kannan, I.A.S.

The dignitaries on the dais

Welcome Address by Dr.R.Kannan, the Commissioner of Museums

The Honourable Chief Minister delivers her address

The Honourable Chief Minister releases the publications of the museum - they were received by His Excellency, the Governor

The Honourable Chief Minister releases the Video Compact Discs brought out by the museum - they were received by His Excellency, the Governor

His Excellency, the Governor gives his speech

His Excellency, the President of India delivers the Commemoration Address

Dr. R. Kannan hands over the Souvenir to His Excellency, the President of India for release

His Excellency, the President of India releases the Centenary Souvenir - which was received by the Honourable Chief Minister

His Excellency, the President of India presses the button to unveil the Commemorative Plaque - the other dignitaries look on

The Brass Commemorative Plaque unveiled by His Excellency, the President of India

Dr.R.Kannan presents a memento to His Excellency, the Governor

Thiru P.A.Ramiah presents a memento to the Honourable Chief Minister

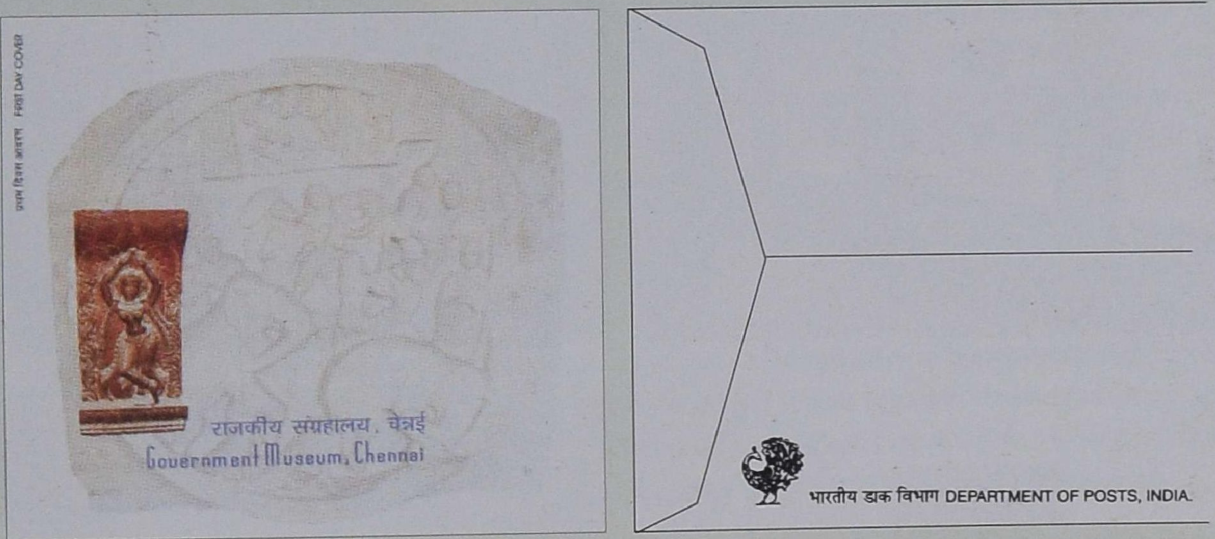
A moment alone - The President in contemplation before the Cosmic *Nataraja* in the Bronze Gallery - Ground Floor

Bronze Gallery - Ground and Mezzanine Floors - a panoramic view

Nothing succeeds like success - the happy faces of the staff and the Commissioner just after the function on the stage of the MuseumTheatre

Group photo of the staff and the Commissioner just after the function in front of the MuseumTheatre

The Mini Sheet released by the Postal Department on 19-6-2003 in honour of the museum - the first mini sheet issued in India



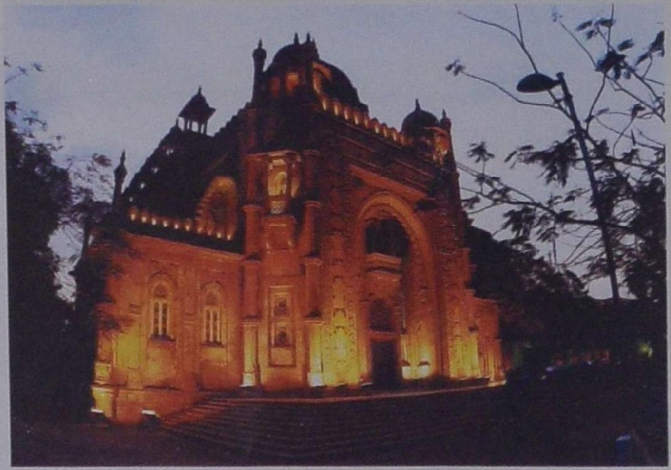
The First Day Cover issued for the set of stamps released as part of the mini sheet - A brochure was also published

British Portrait Paintings - Redisplayed under Dichroic Halogen Lighting

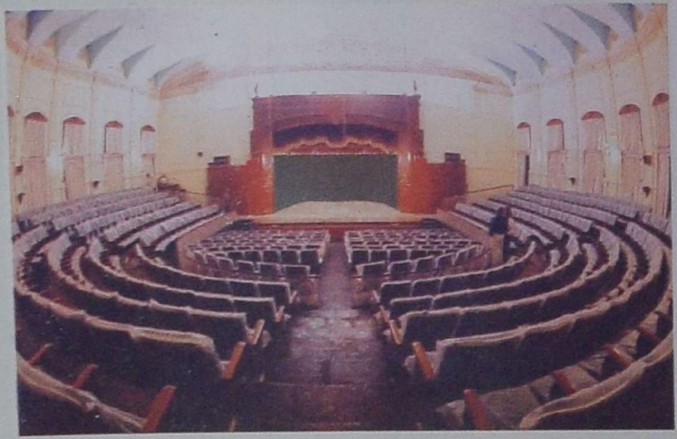
A view of the Holographic Gallery - first of its kind in India

Raja Ravi Varma Paintings - under Fibre Optic Lighting - first of its kind in India

A view of the reorganised Numismatic Gallery



The National Art Gallery Building - under illumination



The conserved and refurbished Museum Theatre - interior view

A view of the 'Exposition on the Progress of Industry and Handicrafts of Tamilnadu'

A view of the Contemporary Paintings on display

A view of the Science Park - behind the Children's Museum

Function to commemorate the completion of 151 years of the Government Museum, Chennai (Madras)

On 19-6-2003 at 10 A.M., the President of India, His Excellency, Dr. A.P.J. Abdul Kalam was the chief guest for the celebrations to mark the completion of 151 years. The Governor of Tamilnadu, His Excellency, Thiru P.S. Ramamohan Rao, the Honourable Chief Minister of Tamilnadu, Selvi Dr. J Jayalalithaa and the Honourable Minister for Education, Thiru S. Semmalai participated. The Commissioner of Museums, Dr.R.Kannan, Ph.D., I.A.S. welcomed the distinguished gathering which included the entire Council of Ministers of Tamilnadu, the Development Commissioner and Finance Secretary(Chief Secretary in charge), Thiru N. Narayanan I.A.S., senior officers of the State and Central Governments, learned scholars, past and present staff of the department of museums and members of the public. Dr.Kannan also presented a Report on the activities of the museum with special reference to the Celebrations to mark the completion of 151 years. The Honourable Chief Minister released the 15 publications and 5 Video Compact Disks (VCDs) of the museum and delivered her address. His Excellency, the Governor of Tamilnadu received the first copies of the publications and VCDs and gave his speech. His Excellency, the President of India inaugurated the new and reorganised galleries, released the Souvenir brought out to celebrate the completion of 151 years of the Government Museum, Chennai, unveiled the Commemorative Brass Plaque and delivered the Commemoration Address. The Secretary to the Government of Tamilnadu, Tamil Development, Culture, Hindu Religious and Charitable Endowments, Thiru P.A. Ramiah, I.A.S. proposed the vote of thanks. The celebrations had the presence of a galaxy of distinguished persons, which echoed the event of half a century earlier when the first Prime Minister of India, Pandit Jawaharlal Nehru participated in the Centenary Celebration held on 27th November, 1951 AD. It has made this event a case of history repeating itself after more than 50 years.

The speeches of the Honourable Chief Minister, His Excellency, the Governor and His Excellency, the President of India have been included in this souvenir.

His Excellency, The President of India, who began his address in Tamil departing from the prepared English speech, noted that he considered "*Tirukkural*" unique for its universally relevant and secular thoughts. He said that *Tiruvalluvar* did not associate himself with any caste, creed, language or religion. One would like to know more about him. What was the state of the social structure in the then Tamil land? The Chennai Museum and others should conduct research in these areas.

He had a word of praise for the museum website. He also appreciated the Government of Tamilnadu particularly the Honourable Chief Minister for implementing the renovation project. He also appreciated the excellent work done by the museum staff who worked day and night along with the Commissioner of Museums, Dr. R. Kannan, who executed the work.

The Report of the Commissioner was an abridged version of his editorial in this souvenir.

The list of publications released on 19-6-2003 are:

1. Bulletin of the Government Museum, Chennai - Iconography of Jain Images in the Districts of Tamilnadu (covering the Museums of the Departments of Archaeology and Museums).
2. Bulletin of the Government Museum, Chennai - Monograph on Rock Art and Cave Art Gallery.
3. Script of the Son - et – lumière (Sound and Light show) of the Rock Art and Cave Art Gallery of the Government Museum, Chennai.
4. பாறை ஓவியம் மற்றும் குகைக்கலை காட்சியமைப்பு பற்றிய ஒலி, ஒளி உரை, அரசு அருங்காட்சியகம், சென்னை.
5. Script of the commentary on the Touch Screen Video clips on some Rock Art and Cave Art Sites in Tamilnadu.
6. Special Volume on Conservation of Stone Objects - Proceedings of the International Seminar held at the Government Museum, Chennai in December, 2001.

7. Manual for the Conservation Gallery.
8. Manual on the Holographic Gallery in the Government Museum, Chennai.
9. 'சித்த மருத்துவத்தின் சிறப்புகள்'
10. Manual on the Numismatic Gallery in the Government Museum, Chennai.
11. Manual on the Bronzes in the Government Museum, Chennai.

Brochures

1. Brochure on the Rock and Cave Art Gallery
2. Brochure on the Botany Galleries
3. Brochure on the Bronze Gallery
4. Brochure on the Exposition on the Progress of Industry and Handicrafts in Tamilnadu

Videos

1. The story of Bronze Casting
2. Rock Art and Cave Art
3. 'கல்லும் சொல்லாதோ கவி' (Retrieving from the archives the movie on the museum produced in 1971 and converting it into VCD)
4. Retrieving from the archives the movie on the museum produced in 1971, converting it into CD and sub -titling it in English
5. Museum through the years till 2003.

A VCD and a Manual on the 'Exposition on the Progress of Industry and Handicrafts in Tamilnadu' are planned for release later this year.

Dr. R. KANNAN, Ph.D., I.A.S.

Speech of the Honourable Chief Minister of Tamil Nadu, Dr. J Jayalalithaa delivered on 19-6-2003 at the function to mark the completion of 151 years of the Government Museum, Chennai.

I am indeed very happy to participate in today's commemoration celebrations, to mark the completion of 151 years of the Government Museum, Chennai. This Museum was founded in the year 1851, as the Central Museum of what was then the Madras Presidency, and is the oldest and largest Museum in South India. The centenary celebrations of this great institution were held in 1951, with the late Prime Minister Pandit Jawaharlal Nehru as the Chief Guest. More than 50 years later, we are today celebrating this historic occasion, with His Excellency, the President of India, Dr. A.P.J. Abdul Kalam, as the Chief Guest. I thank you, Sir, on behalf of the people of Tamil Nadu, for your gracious acceptance of my invitation to preside over these celebrations.

As a city, Chennai is over 360 years old, and for a city of this antiquity to have a museum that is more than 150 years old, is in itself a remarkable thing. I have ambitious plans for the development of our City, to reposition Chennai as the city première in South India, as India's Eastern gateway to the world, as a thriving hub of culture and knowledge, tradition and modernity, the natural destination for investment and tourists alike. In these plans, I see Chennai Museum occupying pride of place as an institution of excellence and renown, with its elegant heritage buildings housing about 80,00 priceless artefacts which are indeed a must-see for every visitor who comes to Chennai.

It was Margaret Mead, the great anthropologist, who spoke of the city as a vibrant centre where new talents and minds essential to the life of a country should be encountered every day. She said and I quote, "To play this role in our lives a city must have a soul - a University, a great art or music school, a cathedral or a great mosque or temple, a great laboratory or scientific centre, as well as the libraries and museums and galleries that bring past and present together". Chennai has all these - and a soul. In the Chennai Museum, I see the potential for development that can bring together new talents and young minds, the past and the present, and be a part of the soul of Chennai.

The impression that most people have of the museums is that they are boring, musty and dark places that you visit as a tourist, or when you accompany a visitor to your city. I, therefore, sanctioned a grant of Rs.4.44 crores to conserve the heritage building housing the Museum Theatre and a large part of the heritage compound wall, to completely refurbish and modernise some of the galleries, to reorganise their displays using the latest monument lighting, and to introduce an interactive Son et Lumiere Show. The Rock Art and Cave Art Gallery has been created as a walk-through in a simulated cave -like atmosphere. It has three dimensional models of Mandapas and Translides. The actual sites are shown on a Touch Screen with explanations. I am informed that this is the first time that such a display has been made in an Indian Museum. The Holographic Gallery has enabled the Museum to display some of the rarest of rare Bronzes, Jewellery and Coins to the Public. The use of fibre optics and dichroic lighting in displaying the bronze icons, has transformed the Bronze Gallery into an atmosphere of cosmic surrealism. These are firsts that the Museum can be justifiably proud of. I have no doubt that now the Government Museum, Chennai, with its ambience, pleasing display and fascinating collection of sculptures, icons, coins and paintings, so imaginatively and interactively presented will be a sure draw for people to visit, to see, to enjoy and to learn from.

His Excellency, the President had suggested that, an Exposition on the "Progress of Industry and Handicrafts in Tamil Nadu" should be set up. The Museum is happy to present to you, Sir, a showcase of the History of Industry and Handicrafts in Tamil Nadu, from pre-historic times to the modern day, from the Lost Wax Technology in the Chola Era to present day Investment Casting. A Science park has come up behind the Children's Museum, displaying open air science exhibits and play models to kindle interest in Science amongst children. The Museum will be a medium for lighting the flame of scientific enquiry in the minds of children.

I understand that the building housing the National Art Gallery has to be completely renovated. We shall send a detailed proposal to take up this renovation work at a cost of Rs.6 crores and we hope to obtain the approval of the Government of India.

History teaches us about events and actions in the past, about human behaviour and human relationships in society, and the impact of such experiential contact upon individual and social fortunes. As G.R. Elton, the historian says, "History treats fundamentally of the transformation of things (people, institutions, ideas, and so on) from one state into another, and the event is its concern as well as its instrument'. In a sense, the study of history is a search for the truth, and the Chennai Museum is a valuable repository of different facets of the truth, seeing and appreciating which will enable us to understand the way we were, what we are today, and where we must go tomorrow. It is, therefore, essential that the Museum plays a role in holding participative programmes, particularly for the young, to visit the Museum for all it has on offer, not just to view, but to appreciate and comprehend, so that they can position themselves in the march of human civilisation and determine for themselves as to where this march must take them in the future.

The Chennai Museum has undertaken valuable research and has also brought out a number of erudite publications, that can vie with the best in academic research. I have the opportunity today, to release some of the publications and video cassettes brought out by the Museum, and I have great pleasure in doing so. I am sure these will kindle even greater interest in our culture and heritage amongst our people, particularly the youth.

My dream is to make Tamil Nadu the first among the States in India. The pursuit of excellence has always been an abiding passion with me, and I have tried to bring up the Government Museum, Chennai, to world-class standards. Today, the Information Technology boom may have given to knowledge an industry status; yet, knowledge still continues to be the basis of wisdom; knowledge can educate even as it entertains - and this is the raison d'etre of a museum. It is my wish that the Chennai Museum should continue to render yeoman service, to the cause of dissemination of knowledge amongst our people. May it be a melting pot, where the past and the old meet with the present and the young, and stimulate ideas for the future! May this Museum grow from strength to strength and celebrate its bicentenary, as an institution of world renown!

Thank you.

Speech of His Excellency, the Governor of Tamilnadu, Thiru P.S. Ramamohan Rao delivered on 19-6-2003 at the function to mark the completion of 151 years of the Government Museum, Chennai.

Today has great significance in the history of the Madras (Chennai) Museum. It marks the beginning of a new epoch in its life and history, the last few decades of which had been characterised by atrophy and relative neglect. It is a matter of great satisfaction that, realising the role and importance of the Madras Museum in the civic life of Chennai and Tamil Nadu, the State Government have spent money and effort to renovate the Museum and restore it to its former status and eminence. I congratulate the Chief Minister and the Government for this thoughtful initiative. That the launch of the Museum, in its new incarnation, is being done by the President augurs well for its future.

Madras Museum is believed to be the second oldest Museum in India. If one were to consider the date, when the idea was conceived by the organisation called the Madras Literary Society, and how long it took to translate the intention into reality, it could be the oldest. As the Museum moved into these premises, known as the Pantheon or Public Rooms and used for social activities of the Whites in 1853, today really marks the post - centenary Golden Jubilee of the Museum. With the Connemara Public Library, started next door in 1862, and the Museum Theatre, the Madras Museum had been the destination of every serious scholar and art connoisseur in Chennai, even when I was a student here in the early fifties. It served for both delight and knowledge.

Museums were once described as collections of curiosity. But, over the millennia, they have metamorphosed into seats of learning, in every sense of the term. Most famous Museums are veritable treasure houses of antiquity, cultural heritage and knowledge, providing the ideal base for research in the disciplines of Anthropology, Archaeology, Social and Cultural history, Numismatics and the like. Therefore, they serve for the delight of both the tourist and the scholar.

The Madras Museum, which was originally started with a collection of geological specimens, now has a unique collection of archaeological and other treasures going beyond Tamil Nadu, like the Buddha sculptures and the Indus collection from the Northwest, Amaravati sculptures from Andra Pradesh and Roman coins found in India. Its collection of bronzes, particularly belonging to the Darasuram School, is internationally acclaimed as, perhaps, the best in the World. The Adichanallur skulls stored in the Museum compare with the mummies of Egypt in regard to their historical and anthropological value. The source material in the Museum enabled some of its Curators like George Bidie and Thurston as also scholars to research and produce treatises of enduring value and significance. The complete reorganisation of the Museum into various Galleries, the methods of display employed and the restoration of the lustre and gleam of Bronzes - all these accomplishments are themselves the result of rewarding research.

All great and famous cities of the World are known for their Museums - the British Museum and the London Museum not to speak of the V & A and the Tate Gallery in London, the Louvre in Paris, the Pergamon in Berlin and the galaxy of Smithsonians in Washington; the more ancient and equally famous row of Museums in Vienna and many others have been incomparable tourist attractions, besides being the havens of serious scholars and knowledge seekers. As for, Rome, it is a walking Museum. It is not merely their collections which make these museums so popular, but the overall ambience, by way of restaurants, curio shops selling mementoes etc., contributes greatly to their magnetism. The greening of the Madras Museum and its reorganization are similarly intended to improve its ambience and attraction. I hope that the Madras Museum will become a compelling centre of tourist attraction and serious research, by its varied and unique offerings.

Commemoration Address of His Excellency, the President of India, Dr. A.P.J. Abdul Kalam delivered on 19-6-2003 at the function to mark the completion of 151 years of the Government Museum, Chennai

Heritage and Innovation

I am delighted to participate in the 151st Anniversary function of the Chennai Museum today and happy to inaugurate the new Galleries and the reorganised Galleries. The Government Museum, Chennai is preserving the archaeological, anthropological, artistic, geological, numismatic, flora and fauna resources of the ancient South Indian culture. These features have gradually taken shape over the last one and half centuries and have grown into eight Galleries with one theatre.

I appreciate the action taken by the Government of Tamil Nadu in preserving and projecting the cultural values of the South Indian society to the world. I congratulate the team who have meticulously planned and implemented the Museum modernisation programme. I congratulate all those who have worked hard to make this happen.

Our Heritage

The museums are the mirrors that show our proud heritage. They reflect the way our ancestors lived, what they cherished and often what we miss. The museums remind us of what was erased from our life by the onslaught of newer technologies, newer languages and newer way of life. They are reminders of where we came from. They give us a great pleasure by satisfying our inner urge to see what we are missing in this "modern world". I understand that 90% of all of what we use in our daily life would have been invented only in the last 100 years. Those that have been invented several centuries ago and had formed the most cherished invention of the mankind in those days become the exhibits in the museum today. The intricate artwork, the painting, bronze statues, sculptures and many other expressions of the great talent of the man of yester years, the talents that were erased by Industrialisation are the ones that adorn the museum of today.

I was delighted to see the Chennai museum in the website. I have visited the museum and saw the renovated Galleries with interactive visual effect due to use of modern technologies. I also had a virtual walk through into the Bronze Gallery of the Museum.

My Dream

Many would like to know all about how the Tanjore temple was built, who were the architects behind that, how *Raja Raja Chola* conceived and built with the technologies available at that period. Similarly, I would like to see the original of *"Thirukkural"* written by the great philosopher and Saint - Poet, *Thiruvalluvar. Thirukkural* is the only work with 1330 *kurals* written 2000 years ago that does not have any reference to caste, religion, state or country. What a brilliant mind? We would like to know about this great personality. How to do that? A number of researchers have to toil and find out about the mind of the great saint - poet, *Thiruvalluvar.* Even though we may not see the original of the *Thirukkural*, we will have the graphic description of the mind, which composed this great work.

If our future generation wants to know, what was the original configuration of the temples, monuments, dams like *Karikalan's* Grand *Anicut*, etc., in South India, how is it possible? I suggest the Museum can play an active role by capturing the present monuments in its original form with the historical evidences in a Digital media and convert it into a Digital library. This Digital library can provide the vital answer to our posterity.

Lively Museum

When one enters the museum, a sense of inquisitiveness has to be created by the environment, which will make the visitor comfortable and feel great, enthusiastic and create a sense of pride, about the Indian culture and its past. The exhibits

must induce a sense of their multifaceted personalities in the visitors in the way in which they are viewed. The goodness of the museum must make the visitor to linger on the thoughts, which will ignite them, which will give them solace and peace in many directions and also spread them. It should be a serene, calm and clean atmosphere, which will promote a feeling of divinity.

The visitor should be in a position to guide himself to the specific area of his interest, rather than being driven by the predefined path. Present day technology can provide a solution to this issue. Each and every gallery should be equipped with LCD Displays and multimedia presentations – giving the salient features of that gallery, cultural impact, historical facts behind exhibits – so that the message reaches the minds of the people and be a source of inspiration. The optimum mix of Robotics, Artificial Intelligence, Virtual Reality and Multimedia will provide dynamism and real time visualisation.

We can even make it more interactive by customizing it in real time for any user who is willing to pay. For example, we can give the camera to a human guide at the museum. The pictures will be relayed to a viewer's home through the Internet. Looking at the picture, the user will direct the Guide to go closer to some pictures or objects that he likes to see more or ask questions which the guide will answer. We need such innovative techniques to make our museums reach every one, just in time and in any place. Then we will make our culture and heritage shareable and make them bring joy to every one. The museum should leave a permanent imprint in the minds of the visitors.

Future Challenges

So far, we have successfully preserved, maintained and attracted the visitors and projected the ancient past of the South Indian culture. We have completed 150 years; this is the appropriate time for us to redefine our Objective and Vision of the museum so that its role can be tailored, for enabling it to contribute towards the ' Developed India Vision 2020' initiatives.

If we look at the artefacts of the museum, we gain some insight into the skills, ingenuity and creativity of the artisans who have conceived and produced the items such as bronze statues, sculptures, coins, pots, agricultural storage tanks and implements, artistic paintings, military weapons etc. These sets of skills have enabled the people in ancient days to generate revenues, business and given rise to export opportunities. Due to the invasion of foreign culture, many of these skills have lost their productive value. Now, it is imperative for us to re-examine these skills, which are the treasure of our countrymen, and blend these skills with the modern technologies and transform these skills into new products, which will provide cost effective substitutes for the modern products.

Transformation

Museum should provide life to the old culture. Museum should transform itself from the role of custodianship to entrepreneurship. This in turn will make the museum self sustained as well as help to propagate our cultural values to the world.

Each gallery should have a joint collaboration with educational institutions and industry as well as with the international marketing agencies. They should carry out research in specific areas and promote new products from the cultural heritage and traditional value systems. This effort in turn will promote cost effective production of these items. We should convert the tourism industry into a business proposition, for creating employment opportunities and national wealth generation.

I wanted to share one thing after seeing the beautiful paintings of *Raja Ravi Varma*. It reflects the creativity of the great artist. I can see thousands of budding *Ravi Varmas* in the faces of our children, I have got thousands of paintings from young artists, particularly from school children. Art is a great culture and it shows the creativity, inherent talent of the individual and his capability to visualise the scenario, nature and the future possibilities. I am just thinking, how to provide an opportunity for budding artists to imbibe the key characteristics of *Raja Ravi Varma*. The museum authorities should conduct

art and painting competitions and conduct periodic seminars with new technology exposure to the young artists. They should also create a platform for the international art agencies and business experts to visit and see the inherent potential of our artists, which can pave the way for the export of these artistic items. This should be a continuous process.

In the past, we have been using mud pots for cooking, drinking, storage etc. They were widely used. Nowadays it has become an exhibit component of museums. With the advent of modern cooking vessels and utensils and methods, these items have lost their significance. Museums can propagate the thoughts of using the ancient utility value items like pots and revive the work for the artisans. When you display these kinds of utility items which were used in ancient days, you should bring out the goodness, benefits and the value of their usage, from the points of view of cost effectiveness, health considerations and pollution free bio degradability. The use and throw items such as tumbler pots used in many parts of Northern India are an example.

The images of Indian gods and sculptures have beauty and significance. This phenomenon can be made use of by the museum authorities by specially organising the training programmes for artisans in stone carving, bronze/metallic/ terracotta sculpture making etc., with the help of state and central governments, industries and academic institutions. This action will result in substantial business and employment opportunities for entrepreneurs and our artisans. The government must encourage export of these items and remove the obstacles encountered by the entrepreneurs and artisans.

Conclusion

I strongly believe that today's museum has a major role to play and should act as a cultural window to our country. It should provide a platform for innovation, creativity and propagate cultural values, and promote research and development towards enriching our ancient technologies blended with modern techniques. It should graduate from being the custodian of ancient culture into a platform for disseminating cultural values across the world and take a lead role in transforming India into a developed country by the year 2020.

ACKNOWLEDGEMENTS

The guiding spirit behind the renovation of the galleries and the buildings is the Honourable Chief Minister, Selvi J.Jayalalithaa. The Honourable Chief Minister held a review, discussed our proposals and then gave orders for their speedy execution. The Honourable Chief Minister readily accepted and appreciated our presentation that the work on heritage buildings and structures should be done in accordance with archaeological principles.

The Honourable Minister for the Public Works Department (PWD), Thiru O. Panneerselvam and the Honourable Minister for Education, Thiru S. Semmalai held reviews and guided the work. My thanks are due to the Chief Secretary Tmt.Lakshmi Pranesh, I.A.S. and other senior officials who gave the required directions and issued the government orders to enable us to do our work.

Dr.R.Kannan

AS WE REFLECT ON THE 151 YEARS OF THE GOVERNMENT MUSEUM, CHENNAI (Editorial).

The Government Museum, Chennai is one of the great museums of this world. It has the second largest collection in India. The collections reflect the hoary age of the land, India, in which it is situated.

The completion of 150 years is a great occasion for any institution. The completion of the 151st Year of this Museum is a landmark event not only in its history, but also in the world of museology. A series of events were proposed to commemorate this occasion on the model of the Centenary Celebration held in 1951 AD. It was approved by the Government of Tamilnadu at a meeting convened by the Honourable Chief Minister of Tamilnadu, Dr. J.Jayalalithaa on 4-7-2002.

Historically, art thrives only when it is patronised by the rulers. Such rulers are usually considered as enlightened rulers. History gives several examples starting from *Asoka*, the Mauryan Emperor. The museum owed its origin to the age of Queen-Empress Victoria, which is considered a golden age for the British Empire of which India formed the jewel in the crown. The Madras Government Museum was the central museum for the Madras Presidency, which comprised almost the whole of Peninsular India.

Work for Rupees 444.40 Lakhs by way of conservation of the old buildings and reorganising old galleries and setting up of new galleries has been done in the period from 15th October, 2002 to 31st March, 2003. The following items of work have been done :

1. The fine century old building housing the museum theatre has been conserved and refurbished. This theatre is modelled on the old theatres of London.
2. Air conditioning and renovation of the Bronze Gallery building and the Contemporary Art Gallery building has been done at the instance of the Chief Minister. Their lighting has been made on par with world class museums like the British Museum, Louvre etc.
3. The Bronze Gallery, which has the best collection of bronzes in the world, the Numismatics Gallery and the Gallery on Chemical Conservation have been modernised with the latest technology in museum display. The British Paintings, the Raja Ravi Varma collection and the Contemporary Paintings have also been re-displayed with modern museological techniques. This represents most of our best collection sections.
4. A new gallery called 'Exposition on the Progress of Industry and Handicrafts of Tamilnadu', which shows their development through the ages is being inaugurated in the renovated Contemporary Art Gallery. This gallery is a brain child of the His Excellency, the President himself. It was set up under the special instructions of the Honourable Chief Minister. The latest technology of display has been adopted in this gallery also.
5. The design of these galleries was done by Computer Aided Design and Three Dimensional Modelling. The Single Platform technique used in the automobile industry has been used. It is perhaps the first time in the world that such techniques have been used in the staid world of museums. It is in the fitness of things that this leap frogging of technology has occurred at the instance of our great scientist President with the Chief Minister giving a free hand to the museum personnel.
6. The Rock Art and Cave Art Gallery is being inaugurated on 19-6-2003.
7. The Holographic Gallery, the first in India, is being inaugurated on 19-6-2003.
8. Several publications and videos have been released. These have been brought out with world class photography and printing.
9. A Science Park for children of whom our President is very fond has been set up.
10. A mini sheet consisting of three stamps the first for any museum or institution in India will be released separately.

11. Several publications on the new and reorganised galleries and videos (Compact discs) on the museum and its galleries are being released on 19-6-2003.

So much work has never been done in living memory in the museum especially within such a short period.

The initial years

The Government Museum, Chennai was started in 1851 AD by a notification of the Fort St. George Gazette dated 14th August, 1851 (The Centenary Souvenir reprinted in 1999 AD carries a reproduction of the notification). Surgeon General Edward Green Balfour who assumed his position as the first Officer-in-charge of this Museum began his work by organising the geological collections of Madras Literary Society into the Madras Central Museum. It is interesting to note that it was the chief medical professionals, who were in charge of this museum for quite a long time. May be their interests were eclectic, a far cry from the world of specialisms of today. Captain J. Mitchell, Surgeon G.Bidie, Dr. E. Thurston, Dr. J.R. Henderson and Dr. F.H. Gravely succeeded E.Balfour as the Superintendents of this Museum. There is still a road called Balfour Road near Kellys in Chennai. The full time Superintendents started with Dr.Thurston. They live on by their books even today. For example, The Castes and Tribes of South India is still a reference work for anybody who wants to refer to anything in this field. Dr. A. Aiyappan became the first Indian Superintendent of the Museum. In this Museum several world renowned Indian personalities like Dr. C. Sivaramamurti, Dr. S. Paramasivan, T.N.Ramachandran and others have also served in the capacity of curators and made memorable contributions in their respective fields. A century later the Departments of Archaeology and Museums were brought into one fold by the State Government in 2001 AD till they were delinked again in 2002 AD. Now, the Departments of Museums and Agriculture have a common Commissioner. To work in the museum is a great opportunity at any time, more so when backed up by resources and on a historic occasion.

The central museum of the Madras Presidency

As time passed, the Chennai Museum, which started to function with a mere display of geological exhibits, expanded its activities with acquisition of materials both chronologically and geographically. Consequently, it became a full fledged multi-disciplinary museum having several collection sections belonging to the disciplines Anthropology, Archaeology, Art, Numismatics, Botany, Zoology and Geology Sections. In addition to these sections, a separate Chemical Conservation Section to deal with the conservation activities was also added in 1930. The Philately section was started in 1964. An exclusive Children's Museum was carved out, during 1980s, from an already existing Children's Section, by modernising and reorganising it.

The museum, as stated above, was the central museum for Madras Presidency in the days of the British Raj and then Composite Madras State. This geographic area comprised virtually the whole of South India and extended up to large parts of Orissa up to Cuttack. It continues to be the premier museum for South India, being the second largest in the country with its collection of nearly a hundred thousand objects.

Landmarks after the Centenary

During 1951 AD, the Chennai Museum celebrated its Centenary in a fitting manner, with a series of activities such as 'Special Exhibitions' and 'Release of a Centenary Souvenir'. It was a Centenary Celebration attended and inaugurated by our first Indian Prime Minister Pandit Jawaharlal Nehru.

The history upto 1951 AD has been documented in the Centenary Souvenir. Since 1951 AD, the following important events have taken place:

1. In 1956, the 2500th Birth Anniversary of the Buddha was celebrated with a special exhibition. Dr. Rajendra Prasad, the first President of India was the chief guest. Sri C.Subramanian, the then Finance and Education Minster and the then Governor of Madras State, Sri Sri Prakasa participated. A Souvenir was published.

2. In 1963, the galleries of Systematic Botany, Mammal, Invertebrate and Industrial Art were modernised on a large scale. Further, the exhibits of the National Art Gallery were given a face-lift in the same period.
3. In 1964, the Philately section was set up. At that time, it was the first philately gallery in the country.
4. In 1984, the Contemporary Art Gallery was inaugurated with an exclusive building being built for it.
5. The Children's Section of this Museum was reorganised into a separate Children's Museum and inaugurated in 1988.
6. During January 1990, an All India Museum Camp was organised in the Museum which was attended by museologists drawn from all over the country.
7. In 1992, the Museum Theatre was air-conditioned for better comfort.
8. King Birendra and Queen Aishwarya of Nepal visited this Museum on 9.5.1993.
9. A Special Exhibition on the focal theme 'South Indian Bronzes' was organised on 14th April, 1994. The Honourable Chief Minister, Dr. J. Jayalalithaa inaugurated the exhibition and released a 'Special Postal Cancellation Cover of the National Art Gallery'.
10. The systematic publication of the Journal to fill up the void caused by the cessation of publication of the Museum Administration Reports since 1978 AD, was started in 1999 AD.
11. There was revival of the Popular Lecture Series in 1999 AD with eminent scholars from India and abroad delivering the lectures. These were first delivered in 1873 AD.
12. Outreach activities like restoration of portraits for the Madras Medical College of the Surgeons-General of yester years and similar restoration of portraits of the erstwhile Prinicipals of the Madras Christian College, nine training workshops for the citizens of Tamilnadu in traditional paintings of various parts of India like Madhubani etc, participation in exhibitions like the Platinum Jubilee Celebrations of Loyola College, Chennai are some that readily spring to the mind.
13. A fillip was given to new Publications and reprinting of old publications which had gone out of print from 1999 AD onwards. Private sponsorship by a famous company that used to transport Britishers from the early 19th Century AD onwards of the title 'Jain Images in the Government Museum, Chennai' published in 2001 AD, brought this museum in line with the national policy and current international practice of attracting sponsorships to make museums self-sustaining. This has been followed up by a Bulletin of the Museum cataloguing all the Jain images in the district museums of the Department of Museums and the Site Museums of the Department of Archaeology. The quality of photography and printing have been made world class by going in for Desk Top methods in- house. The Web Site lists all our publications from the 19th Century AD onwards.
14. Finger Printing of Bronzes in collaboration with the Indira Gandhi Centre for Atomic Research, Kalpakkam was done on the museum bronzes.
15. In 2000 AD, for the first time in this country, there was repatriation of art objects. The Brough Memorial Collection were handed back by the Australian High Commissioner to India to the then Secretary to Government, Thiru S.Ramakrishnan I.A.S.
16. Work on the holographic gallery started in collaboration with Anna University in 2000 AD is being inaugurated at the function to be held on 19-6-2003.
17. New technology for lighting was introduced in 2001 AD in the Contemporary and National Art Galleries by way of Fibre Optic and Dichroic Halogen lamps to reduce Ultra Violet and Infra-Red radiation and also reduce the Lux levels to the internationally accepted levels of between 40-70. These minimise deterioration and are technology demonstrators for museums in India.
18. Visual Storage on the British Museum pattern of the paintings in the Contemporary Art Gallery was introduced. These were a first for Indian museums at the time.

19. Sanitation is usually a neglected area. To cater to the International visitors, modern lavatories have been constructed. It is proposed to entrust the maintenance to an NGO in the interest of proper upkeep.

20. A Disaster Management Plan, a first for Indian museums was prepared in 2001. Training was also imparted to all personnel. This resulted in saving the heritage museum theatre from certain destruction when a fire took place on 20th December, 2000 AD.

21. The Tanjore Art Gallery has been brought under the control of the Department of Museums vide G.O. No. Ms. 244, Tamil Development, Culture, Hindu Religious and Charitable Endowments Department dated 9-10-2001.

22. The Departments of Archaeology and Museums whose work is inter-related have been brought under the control of the same Commissioner for the first time vide G.O.No. Ms.238, Tamil Development, Culture, Hindu Religious and Charitable Endowments Department dated 1-10-2001. They were delinked in 2002 AD.

23. So far twenty district museums have been established at Pudukkottai, Salem, Madurai, Tiruchirapalli, Vellore, Cuddalore, Erode, Uthagamandalam, Coimbatore, Kanyakumari, Tirunelveli, Krishnagiri, Sivaganga, Tiruvarur, Palani, Nagapattinam, Kancheepuram, Karur, Ramanathapuram and Virudhunagar.

24. Renovation of half of Tranquebar Fort and lighting it with monument lighting has been hailed all over the world as a success story in conservation.

25. Estimating for renovating temples and murals in Tiruvarur temple, Varadaraja temple at Kancheepuram and other temples has been done by the department in coordination with the Archaeological Survey of India and the State Archaeology Department, which this writer headed also.

26. Sandblasting as a method of cleaning oil accretions in temples resulted in loss of features of sculptures and inscriptions besides damaging the structure itself. This has been banned recently due to the efforts of this department. Arranging training for using alternative methods of cleaning in temples using harmless neutral chemicals for staff of several departments including the Hindu Religious and Charitable Endowments Department, Railways and Police is an instance of Participatory Methodology at work. This should help to save our cultural heritage from serious damage.

27. The 150th Anniversary celebrations started off with the International Seminar on Conservation of Stone Objects with special reference to limestone objects from 18-12-2001 to 21-12-2001. The Indian Association for the Study of Conservation of Cultural Property, New Delhi and the Nehru Trust for the Indian Collections at the Victoria and Albert Museum, London at New Delhi collaborated with us in organising this seminar. A special exhibition was also organised. On the valedictory day, electronic documentation of the 'AA' grade (most valuable) and 'A' grade (important) objects was launched. This was the first International Seminar in the 150 years existence of the museum

28. A Folk Art Festival along with Special Exhibitions on photography, musical instruments and folk performing arts was held from 4th March 2002 to 13th March, 2002. The curating of the exhibitions on the first two was done by outsiders for the first time. They were Mr. C.Subramaniam and Mrs. Lakshmi Krishnamurthi. The Vice-President of the Ford Foundation Mr. Gaberman visited during the occasion. This coincided with events in other art venues like private art galleries etc. The routine activities like training, endowment lectures and popular monthly lectures have been carried on in addition to these special events.

29. Launching of the Web Site of the Museum with two domain names, www.chennaimuseum.org. and www.govtmuseumchennai.org (with photographs, virtual tour, slide show and video clippings) is a technology leap for this Museum. It was launched on 18-12-2001 at the International Seminar on Conservation of Stone Images. This is considered the third best Web Site in the world of museums. It consists of 1400 pages of A-4 size corresponding to 122 Megabytes of electronic size. Now it has increased to 180 MB.

The history of the museum for the last 52 years from 1951-2002 is presented as a separate article in this souvenir. This is written by Thiru N.Harinarayana, the former Director of this museum, who has worked here from 1978 to 1989 AD as Director. He is a veteran museologist.

Amaravati Gallery Reorganisation

Some of the Amaravati limestone sculptures, which are below hip level, have been undergoing deterioration at the base for the past two decades due to osmosis. They were embedded in the walls 130 years ago. 119 sculptures out of the 318 sculptures have been safely removed and put into storage using power tools in 2002. Several of them have been conserved already. The use of power tool technology for this purpose is a first for museums in India.

New galleries set up for the 150-151st Anniversary Celebrations

Rock Art and Cave Art Gallery

A Gallery for Rock Art and Cave Art (pre-historic and historic period) in the Contemporary Art Gallery building has been organised for the 151st Anniversary celebrations. New display techniques have been introduced in this work.

This gallery has a walk through diorama and three individual caves of small size. This simulates the atmosphere of the caves. Prehistoric rock art paintings reproduced on rock like structure, bas-relief sculpture models of the sculptures found in the real caves of Pudukottai district and other places of Tamilnadu and three-dimensional models of *Mandapas* have been displayed with an interactive son-et-lumiere programme set off by the visitor. This is based on infra- red ray technology. A Touch Screen exhibition on Rock Art and Cave Art and a series of luminous Tran slide shows have also been provided. Many of these techniques are a first for India.

Exposition on the Progress of Industry and Handicrafts of Tamilnadu

This gallery has been set up specially for the 151st Anniversary celebrations within two months at the instance of the His Excellency, the President of India under the special instructions of the Honourable Chief Minister. This writer was deputed by the State Government to meet His Excellency, the President of India whom he met on 12-9-2002 at the Rashtrapati Bhavan, New Delhi. The President displayed keen interest and asked many technical questions on the museum and its activities. One of the aspects of the interaction was on the new gallery called as 'Exposition on the Progress of Industry and Handicrafts of Tamilnadu' which has been organised in the circumstances stated above. New innovative methods in display preceded by research have been introduced in this gallery. We have performed this task within a record time of four months to be ready in time for the President of India's visit. We have emulated German design aluminium profile showcases with modifications adapted to India. This gallery starts with the pre-historic First Sangam Era and ends with the recent past. How Tamilnadu was once the world leader in industry and technology, how it rapidly adapted itself to the Industrial Revolution and how it is again regaining its past glory as one of the leading states has been presented.

Reorganisation of the Bronze Gallery

In connection with the 151st year celebrations of the Government Museum, Chennai, the existing Bronze Gallery has been reorganised.

In the Government Museum, Chennai most of the objects are displayed in traditional type wooden showcases some more than a century old. Due to the time constraint of two months, since the museum had to execute this work in connection with the proposed visit of the President of India which was then slated in January, 2003, this writer broached the idea of quick assembly type showcases with the Bronze Gallery Reorganisation Committee consisting of Curators, engineers and co-opted outside experts. This resulted in selecting showcases of German design with several modifications for displaying bronzes. The bronze tinted glass mirrors at the back reflect light to give a traditional temple like atmosphere while retaining international class looks. This is foreign technology adapted for a specific purpose. For details, please refer to the article on the 'Research into display methods'.

Technology from abroad has been adopted and adapted with in-house design to suit Chennai conditions. The British wooden showcases and their technology has been adapted to Chennai conditions. They are quite different from the originals even in outside looks let alone internals. New showcases have been built using this technology. Traditional teak showcases have been transformed into modern ones. This has saved a lot of money by reusing the old showcases.

In the Bronze Gallery, a star display is the Nataraja as part of the cosmos on the ground floor. Some of the bronzes rotate to show a 360° view. A temple like atmosphere with corbelling, *Mandapa* and sanctum of a *Vaishnava* temple gives a traditional temple atmosphere simulation in the first floor. The Mezzanine floor has Jain, Buddhist and Nataraja bronzes. A Scroller display to display themes like bronze making etc is another new technology introduced. An audio visual presentation to enhance inter-activity with the exhibits for the visitors has been organised in the first floor of the Bronze Gallery building. This room has a Liquid Crystal Display (LCD) Multimedia projector showing videos of the lost wax process of traditional bronze making, the modern Investment Casting Process and 'The museum through the ages' (in the decades of the 1960s, till the present). The details are published in the article on 'Research into display methods' in this souvenir. All these are a first for India.

Numismatic Gallery

The Numismatics Gallery has been redesigned with big models of rare coins so that even the minute features can be seen. An acrylic board with built in lighting has been used to display both sides of the coin. Big scale models on fibre board attractively display minute details of the coins and also give their description. Such technologies are first use for this country.

Paintings Gallery

The Contemporary Paintings have been redisplayed on Octanorm type showcases with special Dichroic lights. The lights have been modified in-house. The Ravi Varma collection has been displayed under Fibre Optic lighting. The British Paintings have also been re-displayed. This ensures enhanced visual effect while at the same time heat does not damage the paintings. The Chennai museum is the pioneer in the use of such technologies.

Use of Computers in Design

We had no luxury of time to go through the conventional process of setting up the gallery, observing the mistakes and then rectifying it, a process that takes at least 8-10 months. We also could not afford any mistake in view of the importance of the visitors like the President of India and the Chief Minister. We have gone in for a CAD and 3D Model by the School of Architecture, Anna University for the new 'Exposition on the progress of Industry and Handicrafts of Tamilnadu' gallery. This to our knowledge is the first instance of use of such technology in museums in India. The design had to be modified during execution to make it work.

Use of Single Platform Method

The single platform method was adapted from automobile industry and used for organising the gallery and the documentation. As seen above, the design was prepared by Computer Aided Design (CAD) and three dimensional (3D) modelling. The list of artefacts to be displayed was finalised based on the design. Then, the Manual for these artefacts, which gives their typological and individual description with particulars such as their Accession Numbers etc was written. Based on the Manual, the labels both individual and descriptive and Brochures for the galleries were prepared on the computer using appropriate software. This enabled us to crash what normally takes years in the world of museology into a few months.

Computerised video surveillance of galleries

The government has sanctioned a sum of Rs.90 Lakhs based on our proposals for computer controlled video cameras, which would mount surveillance of the galleries and be linked to a computer in a central control room. This would take the watch and ward from the 19th Century to the 21st Century. The money has been deposited with M/S ELCOT, a government of Tamilnadu undertaking. Also private security moving away from the government employee mode has been permitted. This was our vision in 1999. It has fructified now.

Science Park

A science park with sponsorship has been organised behind the Children's Museum. This will display open air

science exhibits as play-models, which will teach the laws of science. It will popularise science among children. This is an area of particular interest to the President of India.

Publications

The publications made for the 151st Anniversary (2002-2003) apart from this book are:

1. Bulletin of the Chennai (Madras) Governemnt Museum - 'Iconography of the Jain Images in the District of Tamilnadu' (covering the museums of the Departments of Archaeology and Museums)
2. Manual on the Numismatic Gallery in the Government Museum, Chennai
3. Monograph on the Rock Art and Cave Art Gallery in the Government Museum, Chennai
4. A Manual on the Holographic Gallery in the Government Museum, Chennai
5. Documentation of the text of Son - et – lumière on the Rock and Cave Art Gallery in English and Tamil (2 books)
6. Documentation of the text of the Video clips on the Touch Screen on the Rock Art and Cave Art Gallery
7. Souvenir
8. Manual on the Progress on Industry and Handicrafts in Tamilnadu (being written)
9. Proceedings of the International Seminar on Conservation of Stone Objects with reference to Limestone Objects

Brochures

1. Brochure on the Rock and Cave Art Gallery
2. Brochure on the Botany Gallery
3. Brochure on the Bronze Gallery

Videos

1. Bronze Making
2. The museum through the ages (from the1950s till the present)
3. Retrieving from the archives the movie on the museum produced in 1971, converting it into CD and sub-titling it in English.
4. Rock Art and Cave Art
5. Video on the museum in general (present)
6. History of Industry and Handicrafts in Tamilnadu (being made). All this work has been possible due to the support given by the Government of Tamilnadu in giving us a free hand to do our work in a professional manner.

Participatory Management

In keeping with the Participatory Approach, the galleries were reorganised by having committees consisting of Curators, Assistant Engineers of the Public Works Department and co-opted outside experts Dr. K. V. Raman, a veteran professor of Archaeology and K.T. Narasimhan, the Superintending Archaeologist, Archaeological Survey of India, Chennai. A consensus Japanese type decision making takes place, but it is quite fast when everyone in the committee recognises the need for speed. A lot of research takes place before the reorganisation to get the benefit of new ideas. Curators and others are encouraged to share new ideas. This enabled innovative ideas to be adopted in display and labelling.

Vision for the future

The single thread of thought that runs through the vision for the future is the Medium Term Planning exercise, which started as the Mission Statement of the Museum in 1999. It was amplified as the analysis of the structure and activities of the museum from a management perspective. This analysis debated first as a Popular Monthly Lecture delivered on 25-2-2000 also appeared as an article in the issue of the Museum's Journal for the period October 1999 to March 2000. It is this vision of a few Core personnel backed by a lot of resources by way of capital outlay and use of the latest technology for conserving and restoring the old heritage buildings, electronic data processing and recording of images, and modernising display that is being implemented. This costs more than the usual old techniques. Like the West, it is better to have a few excellent state of the art galleries in the museum rather than have a large quantity of the Second Best.

This museum is fully funded by the Government of Tamilnadu. It is their generous funding that has made the development that I have adumbrated above possible. Private funding has yet to catch on.

A cornucopia of collections – some of the greatest in the world

The Government Museum Chennai has been at the forefront of museology. The Amaravati collection of Buddhist artefacts, the Chola and other bronze collections here, the Bhattiprolu Casket, the Rosetta stone of India holding the key to deciphering South Indian Scripts, Jain, Hindu and Buddhist Images are all some of the rarest of the rare artefacts here.

In painting, the works of Raja Ravi Varma, Jaimini Roy and other contemporary artists are displayed here. D.P. Roy Choudhury's sculptures deserve special mention. In sciences, the Baleen Whale washed ashore in 1874 AD is considered one of the best preserved specimens in the world. There are collections of marine *medusae, cirripedia* etc. from Krusadai islands, which are wide and varied. In fact, when the American Natural History Museum wanted to do a research on 'two indigenous species of spiders' (*Poecilotheria regalis* and *Poecilotheria metalica*) acquired from Vepery and Egmore, Chennai, the official came here all the way from America to start the research since some specimens of these species preserved there have disappeared. The only preserved specimens are in this museum.

The endemic collections of flora recorded in one of our ancient Sangam literatures, viz. *'Kurinji Paattu'* is also on display in this Museum. The teak tree ring gifted by the Maharaja of Travancore that displays Dendrochronology is a noteworthy piece. Of the Geological collections, the fossilised, articulated skeleton of rhinoceros in a well preserved condition acquired from Sathankulam in Tirunelveli District of Tamil Nadu merits special mention. The Pallavaram hand axe identified by Robert Bruce Foote, earning the names 'Madrasian Hand Axe' and 'Madras Stone Tool Industry', terracotta sarcophagi of Perumbair, Ram sarcophagus of Sankavaram in Andhra Pradesh, megalithic bronze and iron implements acquired from Adichanallur and the Nilgiris and Roman antiquities from Arikkamedu are some unique exhibits of the Museum. The meriah sacrificial post from Khondmal of erstwhile Ganjam Agency tracts, speaks volumes about the then cultural custom of human sacrifice in British India. The Museum has also pioneered technology in Conservation. The Electrolytic treatment of bronzes pioneered by Dr. Paramasivan was the best technology in the world at that point of time.

Articles in this souvenir

There are articles in this souvenir on the different subjects dealt in the collection sections. These have been written by former Curators who later retired in higher posts in the Department of Museums. One article by Dr.K.V.Raman is on the Archaeological Society of South India and its connection with the museum. He is an outsider but intimately associated with this museum from 1950s. The article shows how the elite of society like administrators and others were associated with the activities of the museum and archaeology. Probably this was the initial phase after Independence when there was an elitist knowledge driven culture in India, which we are trying now to re-create, though as a mass based movement. The article by Thiru K.T.Narasimhan, the Superintending Archaeologist of the Archaeological Survey of India shows the enormous strides made in conservation and restoration of our ancient heritage monuments both religious and secular. The brief year in which I had the privilege of being the Commissioner of Archaeology as well enabled me to put my association with him to good use and restore the Danish Fort at Tranquebar, besides prescribing remedies based on archaeological principles for renovating a number of monuments under the State Department of Archaeology. This was in good time as there is a massive grant of Rs.5 Crores under the XI Finance Commission. The other articles are on subjects dealt with in the various collection subjects like Geology by Dr. Geroge Jesudasan, Botany by Dr. Chandrasekhar, Zoology by Thiru Kesavaram, Anthropology by Dr.Devsahayam and Archaeology by Dr. Srinivasa Desikan. These have a mix of the reminiscences of their authors and the work done in their respective sections. Dr. Desikan deals with how collections were made in the archaeology section, educational activities etc. Dr. Chandrasekhar deals with the organisation of the economic and systematic botany galleries and the Geology gallery of which also he was in charge. These had been dismantled during the Second World War years. Dr. George Jesudasan was the first Curator of the Geology gallery and narrates how he

organised taking off from Dr. Chandrasekhar. Anthropological collections like the antiquities from Adichanallur and *Attapady* now in Kerala and their display forms the subject matter of the article. He also narrates how he organised the Arms gallery and the State Police Museum in 1976. Thiru N. Harinarayana apart from writing the history and giving the calendar of events after the Centenary has also given his reminiscences. The calendar of events and history is going to be a very useful document for scholars in the future. Usually Indians are called as having a poor sense of history and being very bad in documenting, but that criticism is answered by such documentation.

Challenges in running an old museum and coping with them

An old museum poses its own challenges. Some of the displays are a century old. They were the best technology at the time of installation. This was because of the close ties between this museum and the museums in England. This historical link was because the personnel were English. This link is growing weak as Indians have fully taken over. This has to be strengthened with more visits to England and other developed countries by the museum personnel here.

I look back on the Editorial written by Dr.Aiyappan, the then Superintendent of the Museum in the Centenary Volume. On a personal note, I must state here that my grandfather, who retired as Superintending Engineer in the Public Works Department, was associated with this work as Executive Engineer, which has been graciously acknowledged by Dr. Aiyappan by name in the Centenary Souvenir.

We have planned for the future as envisaged by him. This we have seen above. There are museums in schools, colleges and universities. We collaborate when called upon to do so. We have a guide service, inter-active display and descriptive labelling for visitors. The Journal is being published every six months. Schools and Colleges bring their students. People from all classes visit us, since the economy has grown so much in the last 50 years that rigid distinctions have broken down. We have realised his dreams of museums in district towns and a science museum with working models (the Children's Museum). We have special exhibitions, lectures etc as seen above. The word **'holistic'** used by him is prophetic. It forms the basis of my first monograph based on which I was invited to become a Board Member of the Association of International Museums of History, Paris. This is the first such honour for an Indian and a Chennai museum professional. Our publications have world class presentation as seen above and there is a flurry of activity. We have not had much success in our other efforts like involving the local community in the Friends of the Museum Society. May be with time, further development and maturing of Indian society that can be achieved on the model of the British Museum. There have been only 9 incumbents as the chief (Superintendent/Director) of the museum from 1851 AD to 1989 AD (140 years nearly). Since then in the next 13 years, there have been 8 incumbents as the chief (Director/Commissioner). Civil service incumbents when they succeed achieve much more than others and faster but the flip side is the perception of the post and the incumbents. Too frequent a turnover in a specialised job, which requires a lot of technical input does not appear desirable. This is not an issue Dr.Aiyappan could have visualised. But what we have achieved, as seen above, is far beyond his vision in most respects. This is due to technology and the economy having registered such quantum leaps coupled with continuity.

The future

I would like to conclude that every great institution has its periods of waxing and waning. This museum is no exception. I must thank all those who have made this journey possible. I am sure this museum will reinvent itself as technology, socio-economic and cultural conditions change every few years and continue to serve the people of Chennai, Tamilnadu, India and the world. We have a long journey ahead. We pause and look at what we have achieved but we must press on. The broad Mission Statement will continue to guide us.

The following lines of the poet Robert Frost so dear to Pandit Nehru, who inaugurated the Centenary celebration captures the essence I feel.

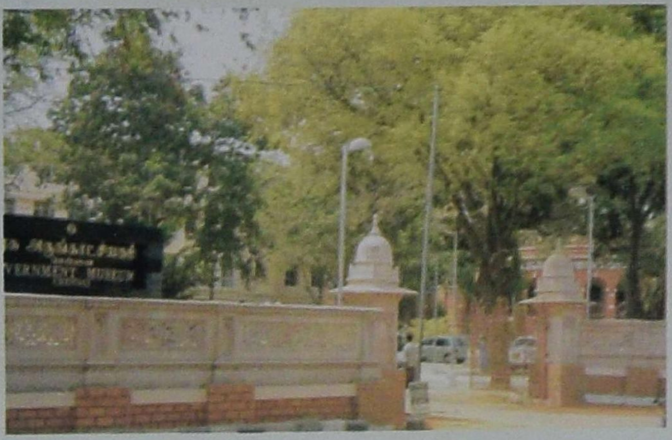
'The woods are lovely, dark and deep, but I have miles to go before I sleep'.

31-3-2003
Chennai - 600 008

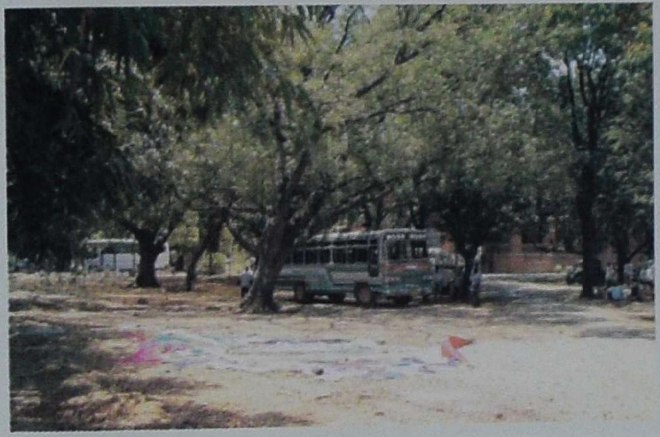
Dr.R.Kannan

Photographs of the Museum - Before and After

Compound Wall - Before Conservation

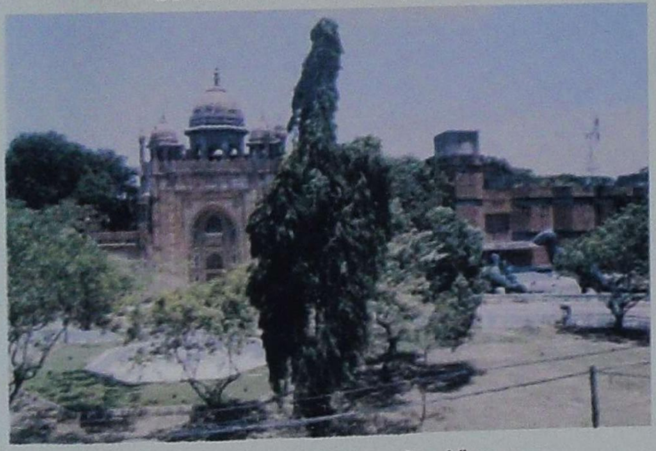


Compound Wall - After conservation



Garden view - Before improvement

Landscape in front of Main Building



National Art Gallery - Day View

National Art Gallery under illumination

Children's Museum Front View in Day Light

Children's Museum under illumination

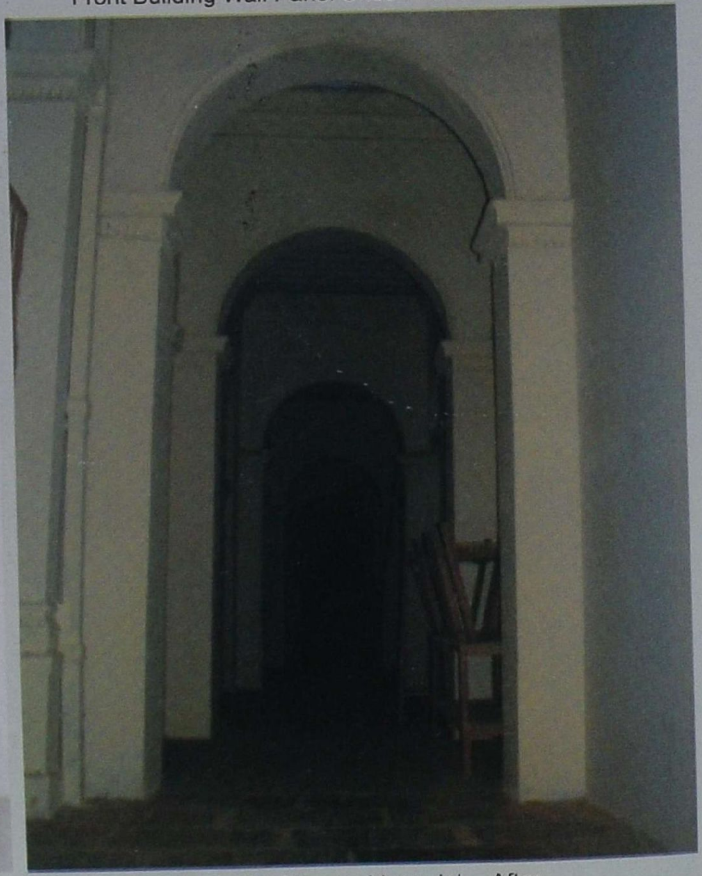
Fountain - Before

Fountain - After

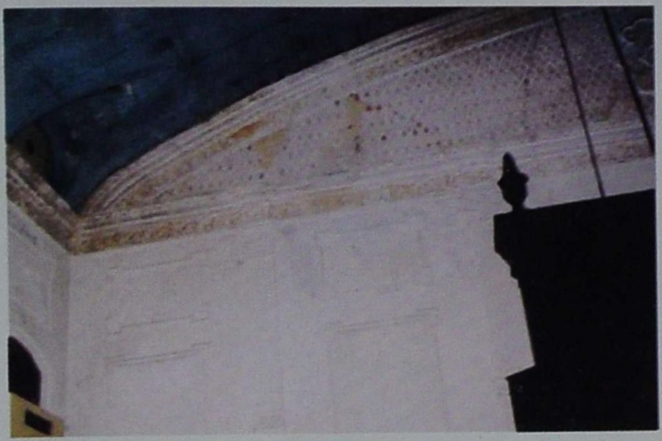
Front Building View - Pre 1990

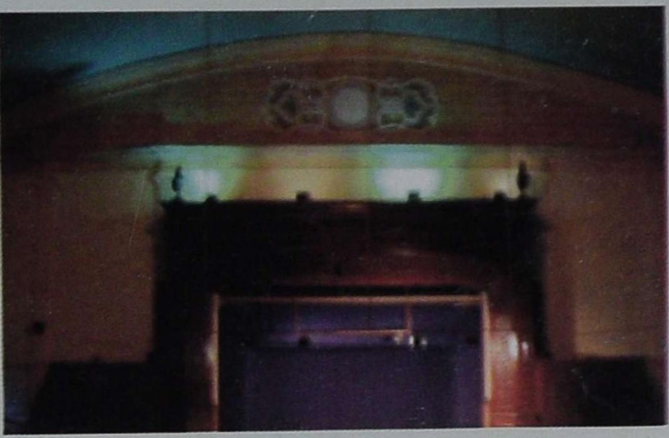
Front Building Wall Panel Under Illumination - After

Museum Theatre Verandah - Before



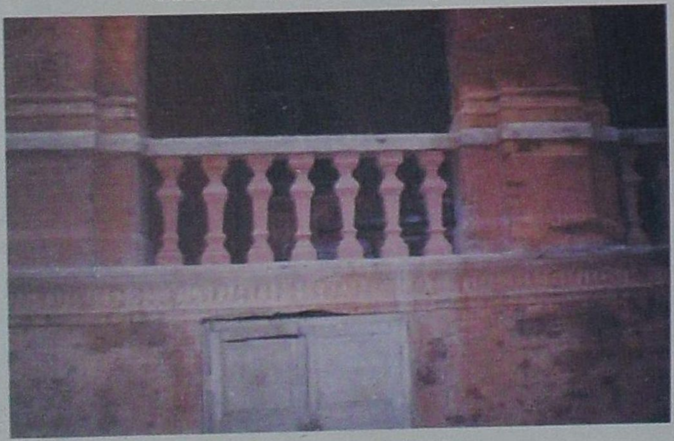
Museum Theatre Verandah - After


Museum Theatre-Damaged Cornice Work - Before


Museum Theatre-Conserved Cornice Work - After

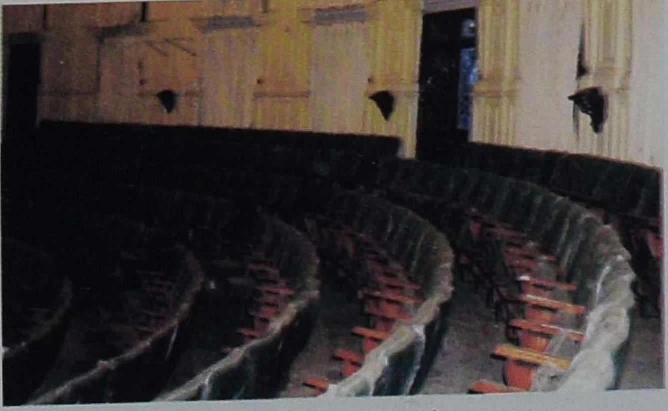
Museum Theatre Corbelling - Before

Museum Theatre Corbelling - After


Theatre side view - Before

Theatre view - After

Theatre inner view - Before


Theatre inner view - After

Bronze Gallery - *Nataraja* old display

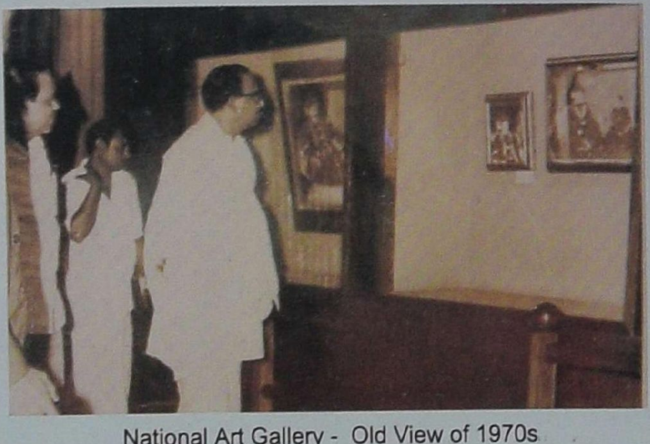
Repatriation of artefacts from Australia

C.N. Annadurai - Visit

Valedictory of International Seminar on Conservation - 20-12-2001

Bronze Gallery *Ardhanariswara* old display

Visit of King Birendra and Queen Aishwarya of Nepal 9-5-1993

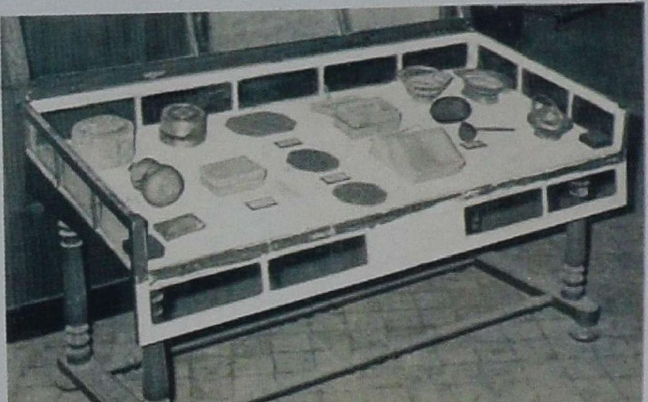


National Art Gallery - Old View of 1970s

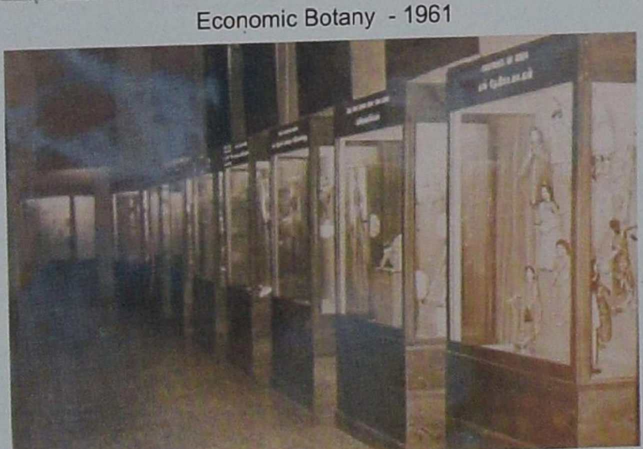
International Workshop 11-12-2002

Foreign Animals Gallery - 19th Century type display

Botany - Old Beverage show case 1961

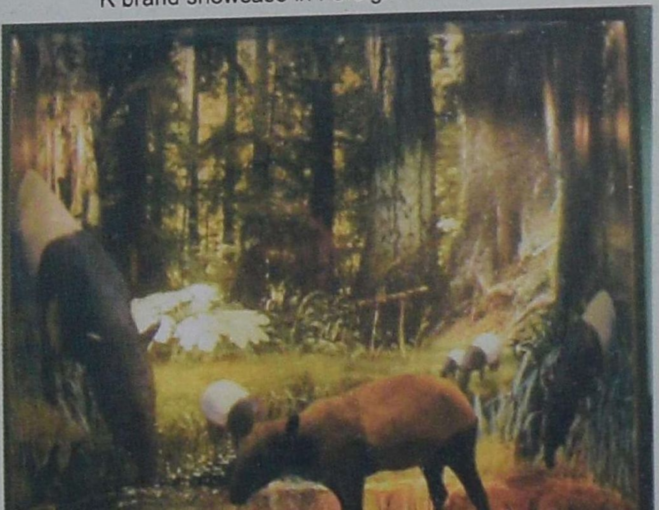


Economic Botany - 1961



Children's Gallery - old

K brand showcase in Foreign Animals Gallery



Tapir Diorama with new technology

Contemporary Art Gallery - Before

Painting - New German type Display

Botany - Beverage show case - 1990s technology

Economic Botany - 1990s technology

Bronze Gallery 1990s

Bronze Gallery - German type showcases

Bronze Gallery - *Vaishnava* temple atmosphere recreated

Bronze Gallery *Vaishnava* Temple View Display

Bronze Gallery 1990s mezzanine

Bronze CAD 3D View - Ground+Mezzanine Floor

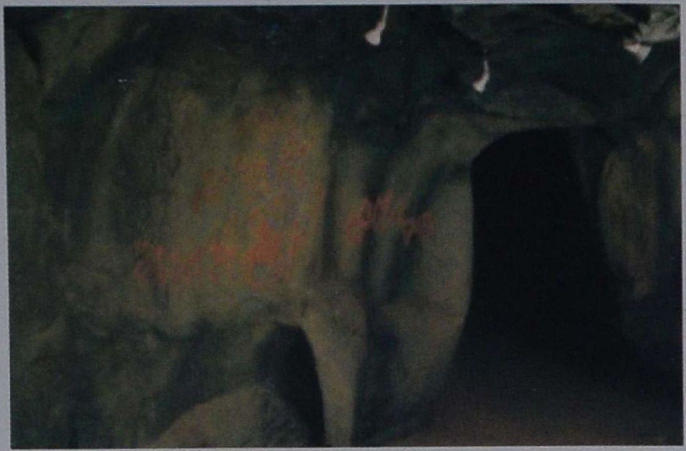
Bronze Gallery - Ground Floor view

Bronze Gallery - German type Individual Showcases

Bronze Gallery - *Ardhanariswara* new display

Bronze Gallery - Cosmic *Nataraja*

Rock Art and Cave Art Gallery View


Rock Art and Cave Art Gallery - *Bhuimbetka* and *Iduahatti*

Rock Art and Cave Art Gallery - Petroglyphs of *Perumukkal*

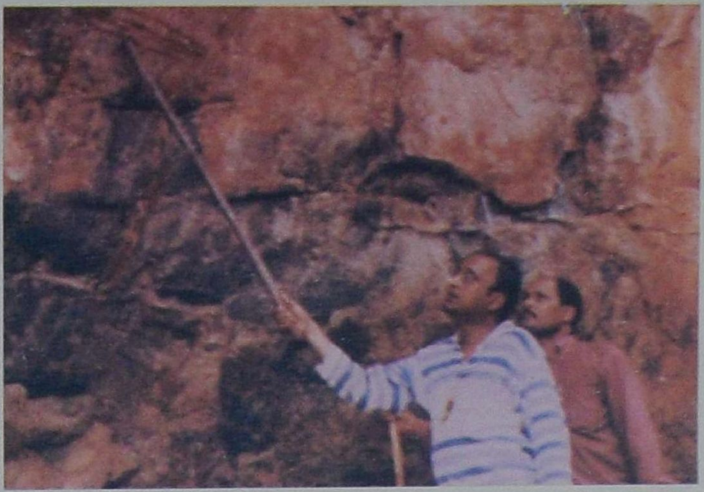
Anantasayana Panel at the Rock Art and Cave Art Gallery

Exposition on progress of Industry and Handicrafts - General Top View

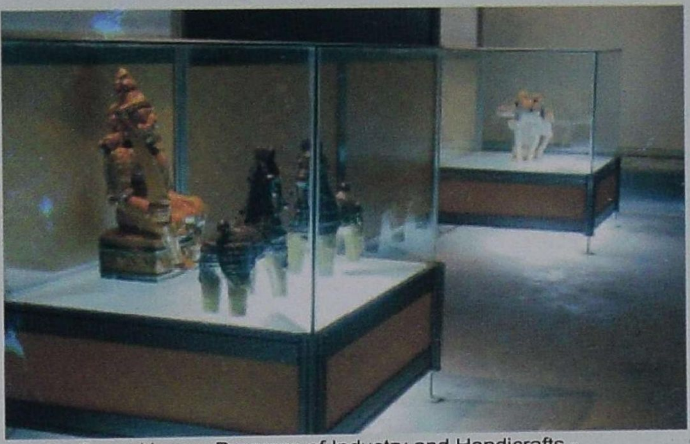
View of Ceramics and Investment casting

British Painting Conserved

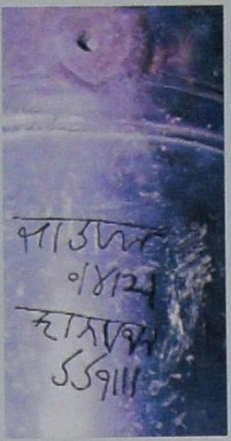
Fibre Optic Lighting - Raja Ravi Varma Painting



Vellerikombai (Nilgiris) The Commissioner and Team visit to Rock Art Site



Exposition on Progress of Industry and Handicrafts - Ceramics and Investment casting



Modi Inscriptions

Winged god (or) *Rishi*

Coat of Arms

Visual storage

Gudimallam Siva

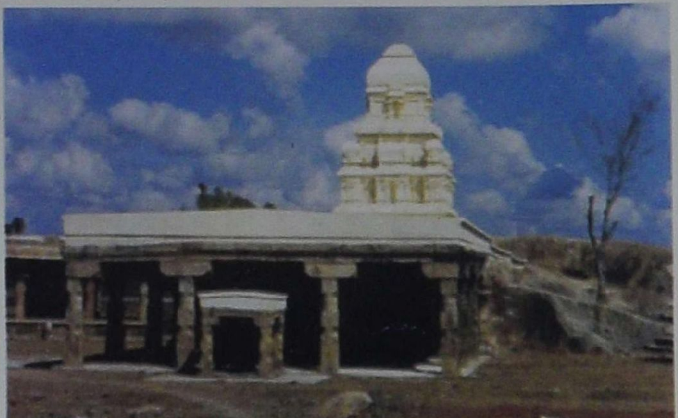
Manappakkam - Mahavira

Tranquebar Fort - left half of photo shows conserved portion

Tranquebar Fort - the whole fort illuminated

Brihadeeswara Temple, *Gangaikonda Cholapuram*
(Before and After conservation)

Siva Temple, *Irumbanadu*, Pudukottai District
(Before and After conservation)



Frontal Mandapa of *Amman* Shrine, *Pushpavaneswara* Temple, *Poovalakudu*, Pudukottai District
(Before and After conservation)

MADRAS GOVERNMENT MUSEUM AND ARCHAEOLOGICAL SOCIETY OF SOUTH INDIA - SOME REMINISCENCES

By Dr.K.V.Raman, Ph.D.

The Government Museum, Egmore, Chennai is not only one of the oldest and largest museums in India but also a multifaceted institution having many 'Firsts' to its credit. It enjoys the institutional reputation for its rich collection of South Indian bronzes, one of the largest collections of pre-historic and proto-historic antiquities particularly those of Robert Bruce Foote Collections and the Adichanallur Megalithic remains, finest collections of the Buddhist, Jain and Hindu sculptures like those of Amaravati, one of the earliest and best organised Chemical Laboratories for Conservation and Restoration of antiquities and works of art. It was also a much sought after centre for archaeologists, historians and lovers of arts and research scholars to meet periodically for academic discussions, lectures and seminars and exchange of ideas. One of the learned bodies with which the Museum was closely associated, and also fostered was the Archaeological Society of South India which was founded in 1935 with Sir G.T.Boag, Senior Member of the Board of Revenue, Government of Madras as its first President and the versatile scholar Dr. F.H. Gravely, Superintendent of this Museum as its Honorary Secretary.

Founding Members included such celebrities like Professor S. Krishnaswami Ayyangar, Prof. K.A. Nilakanta Sastri, Prof. M.A.Huq, Prof. V. Rangacharya and the noted Advocate - Numismatist Thiru T.G. Aravamuthan.

Dr. A. Lakshmanaswami Mudaliar, the distinguished Vice-Chancellor was the President of the Society for 1943 to 1952 and he took active interest in expanding the Society's activities. In his Foreword to the Silver Jubilee volume of the Society (1962) he wrote "It was my privilege to be associated with the Archaeological Society at an earlier stage and I am glad that the Society has been doing excellent work. It has stimulated interest so created that enabled the University of Madras to start a Department of Archaeology............"

Justice A.S.P. Ayyar who served for a long time, as the President of the Society from 1952 onwards was a distinguished scholar and writer noted for his wit and wisdom. He used to conduct the proceedings in a very lively manner. It was during his Presidentship that the Society started publishing the lectures in a series of volumes entitled Transactions of Archaeological Society of India. "These Volumes", in his own words "have roused great interest and appreciation from scholars all over the civilised world, especially in England, France, Germany and Russia" (1962).

A perusal of the volumes would show the wide range of subjects covered, not only pertaining to South India but also those like the Indus Valley Civilisation, Excavation at Lothal, Megalithic monuments, Indian antiquities in Europe, Archaeological Wealth of Afghanistan, Devaraja Cult in Kamboja (Cambodia), Chola Art, iconography etc. They still serve as a valuable source for researchers in art, archaeology and history.

My association with the Society and the Museum started way back in 1956-57 when I was a research student in the Department of Indian History and Archaeology, I used to attend the lectures and seminars regularly addressed by eminent scholars like Padma Bhushan T.N. Ramachandran (On Indus Script) Padma Bhushan C. Sivaramamurti (On Indian Art), V.D. Krishnaswami and Dr. A. Ayyappan (On prehistory and anthropology). Thiru T.G. Aravamuthan on "Roman and Venetian Coins in India". Dr. K.K. Pillay on " Mithuna in Indian Art", to mention only a few.

My association became closer when I became Superintending Archaeologist in Archaeological Survey of India and later as Professor and Head, Department of Ancient History and Archaeology, University of Madras. In the latter capacity I had the privilege of organizing in collaboration with the Government Museum and Archaeological Society of South India, four National Conferences - Epigraphical Society of South India (1978); Numismatic Society of India and History and Culture Society of India (1980) and the Centenary Celebrations of our revered Prof. Nilakanta Sastri (1992) - all of them in the Centenary Buildings. They were grand occasions when great scholars from all over India attended much to the delight of numerous younger teaches and students.

I had the pleasure and the privilege to work closely with the successive Presidents of the Society - my gurus Padma Sri Prof. T.V. Mahalingam, Padma Bhushan K.R. Srinivasan, Mr. R. Tirumalai, I.A.S., (a distinguished historian and scholar). I can never forget the whole-hearted cooperation of Shri M. Raman, I.A.S., Commissioner of Museums (1992), Shri N. Harinarayana, Director of Museums, Dr.S.T. Satyamurthi, Director of Museums and the Vice President of the Society known for his simplicity and genial temperament. Archaeological Society of South India served as a link between the Government Museum and Archaeological survey of India, and the University of Madras and several other educational and cultural institutions. Such a link is necessary for promoting the studies in art and archaeology among the younger generation and steps should be taken to revive and revitalize the Society.

I am glad to find rapid strides made by the Government Museum in recent years in several spheres - the creation of Children's Museum, the Numismatics Section, Rock Art Gallery the latest display techniques adopted, the continuous stream of endowment lectures and seminars and above all the prompt publications of excellent quality. Particularly, I wish to express my sincere appreciation to Dr. R. Kannan, Ph.D., I.A.S., the present Commissioner of Museums who has put his heart and soul into his job and introduced several bold and innovative programmes, which have made the Museum a vibrant and dynamic institution. The formation of the Rock Art Gallery, the re-organisation of the Amaravati Gallery, the introduction of the State of art display techniques in the Bronze Gallery and the steps taken to put up a gallery for the History of Technology and Industry, the creation of Website for the Museum are some of his valuable contributions.

May the Madras Museum grow from strength to strength and continue to be at great centre for the preservation, display, study and dissemination of our cultural heritage.

Dr. K.V. Raman
Former Professor and Head of
Archaeology and Ancient History,
University of Madras.

NEW DISPLAYS AS A RESULT OF RESEARCH INTO DISPLAY METHODS

By

Dr.R.Kannan

There is a sea change from the old concept of museums as a place where artefacts are stored safely. Museums have to compete with other attractions like amusement parks and yet attract visitors. They have also to educate while entertaining. Research into new display methods is important. It is an on-going activity. It is not possible to replicate the displays in foreign countries in India due to resource constraints. We have to see, adapt them to Indian conditions and make them in India with Indian materials and labour as far as possible. This will deliver attractive new displays to the visitor while ensuring that it is not too costly. The Government Museum, Chennai uses a Participatory Approach for this purpose. The Curators especially the Curator for Design and Display, the Commissioner (the writer), suppliers and even the Public Works Department Engineers sit together discuss and develop new displays and their design. This entails research into new materials, new designs etc. The new dioramas, hi-tech showcases, use of new materials (Octanorm type), new lighting (fibre optic, dichroic halogen, pools of lighting on ground), use of Computer Aided Design (CAD) and three dimensional modelling are some examples of the output of such design. The single platform method was adapted from the automobile industry and used for organising the gallery and the documentation. The most important lesson of our experience is that problems are bound to occur when original research is put into practice but it is important to support the innovator who has done the work in good faith than try to apportion blame. This is best done in a team work participatory atmosphere. Recent experiences of such work are presented in this paper.

Introduction

There is a sea change from the 16th Century concept of museums as a place where valuable antiquities are safely stored to the present day where museums have to aggressively woo visitors by imaginative and interactive new displays and outreach activities that take the museum to the community. In these days of tight budgets, museums depend on visitors, especially inland and foreign tourists for their sustenance. Curators have to cease to be mere custodians of storehouses of antiquities, since the concept of museums has changed. Curators have to change from their inward orientation to their collections to look outward to their customers, to their need for education and entertainment (Middleton Victor C. 1985 from Hudson, Kenneth (1985) p. 17). Now the role of museums is to 'entertain while educating'.

Hudson feels that a museum has to deliver value to a customer by its display and the courteous attitude of the staff (Hudson K., 1985, p. 8). Museum visitors are comparing them with other attractions and expecting international standards. Museums, these days, have also to compete with other interactive audio-visual media like television, computer games and the Internet for patronage from the public. Special exhibitions on some themes like "Tipu Sultan" or Folk Arts are held to attract visitors so that the display is kept changing. Exciting interactive display techniques like the use of scenography hold the key to attracting visitor traffic. The collections especially in history museums do not lend themselves as easily to interactivity with visitors as in science museums. Several technology changes have been made in recent years in the Government Museum, Chennai. Research into new techniques of display has preceded their introduction. Research is a continuous activity. The support of Top-Management is necessary when teething troubles occur when the products of research are used for the first time. New techniques in architecture, design, display and in conservation have been used recently. The 1960s design has been changed radically. These have acted as technology demonstrators. They have been replicated in some district museums also. Showcase and display designs used in European museums have been modified to suit Indian conditions.

Disaster Management is very important for any museum. It makes the staff aware of the various possible disasters in a museum and its prevention procedures. Training in disaster management and after disaster procedures

in the case of museum objects is also necessary. This is also built into design to the extent possible. We have developed the first Disaster Management Museum Manual in India in 2001.

These changes have been brought about using a Participatory Approach. Curators especially the Curator for Design and Display, the Commissioner (the writer), suppliers and even the Public Works Department Engineers discuss jointly and then develop new displays and their design. Research into new materials, new designs etc are made. Several sources of information like Web Sites etc are tapped. New Dioramas, hi-tech wood based showcases, use of aluminium based materials (Octanorm type), new types of lighting (fibre optic, dichroic halogen, pools of lighting on ground), use of single platform method, Computer Aided Design (CAD) and three dimensional modelling for designing galleries are some examples of the result of such new research. In this paper, we look at the applied research that has taken place in design and display in the Chennai Museum.

PARTICIPATORY RESEARCH

It must be recognised that research is an on-going activity. An organisation either has a research orientation welcoming new ideas or it does not have one. It cannot be that for sometime only it has a research orientation. In this country, we search for quick-fix solutions even for research, without realising that they are long gestation period activities. In our museum, only applied research takes place, whose gestation period is low. Still, every activity is planned, so that the last minute panic associated with Indian government organisations is avoided. For each issue of the Museum's Journal, Curators are encouraged to read and share new ideas. The writer also goes to libraries along with Curators to get new ideas. Whenever, he gets some new idea he shares it with others in the spirit of participation. This makes at least the Curators, who take interest technologically updated and smart. Therefore, an atmosphere for innovation is fostered.

Before the setting up of a gallery or reorganising a display, a brain storming session is held. The Curators especially the Curator for Design and Display, the Commissioner (the writer), suppliers and even the Public Works Department Engineers posted in the museum campus sit together discuss and develop new displays and their design. This entails research into new materials, new designs etc. Outsiders (the Superintending Archaeologist, Archaeological Survey of India, Professors from IIT, a retired Archaeology Professor etc) who have experience in museum or other design or are knowledgeable are also welcomed to share their ideas. This system ensures that new designs, technology and techniques are generated and introduced.

Curators and the Commissioner (writer) actually go to the market, visit shops, have a first hand look at the products and then decide. They are not afraid of the dirt and grime of Indian markets. This helps them to work out the correct base cost. Therefore, theory is married to practice.

USE OF SINGLE PLATFORM METHOD

In the automobile industry in an effort to cut down lead times for new models and costs, the technique of production engineering is to build one platform capable of being used for producing different models up to a particular capacity. I have adopted and adapted this method as a management professional to the creation of galleries and their documentation. In our recent galleries, the design was prepared by Computer Aided Design (CAD) and three dimensional (3D) modelling. The list of artefacts to be displayed was finalised based on the design. This also enabled accurate estimate of the exact numbers that could be displayed. Then , the Manual for these artefacts, which gives their typological and individual description with particulars such as their Accession Numbers etc was written. Based on the Manual, the labels both individual and descriptive and Brochures for the galleries was prepared by Copy and Paste method on the computer using appropriate software. This is the only reason for being able to crash what normally takes years in the world of museology into a few months. Still, we worked 18 hours a day for several months.

NEW TECHNIQUES OF DISPLAY

Lighting

Fibre Optic and Dichroic Halogen Lighting

In 2000 AD, after discussions among the Curators concerned, the Commissioner (writer), the young Assistant Engineer, Public Works Department and lighting engineers from multi national companies, were able to introduce Fibre Optic lighting and Dichroic Halogen lamps in the place of conventional fluorescent tube lights in the Contemporary Art Gallery and the National Art Gallery. This is the First Indian Museum wherein this technology has been introduced. This lighting eliminates heat, Infra Red and Ultra Violet radiation. Both create a dramatic visual effect. The design and debottlenecking of technological problems was done in a participatory manner. This led to a team approach with all the parties owning the project. This led to successful commissioning despite several initial problems. There was no mutual recrimination or passing the buck so characteristic of conventional Top-Down management styles.

Paintings Gallery

The Contemporary Paintings have been redisplayed on Octanorm type showcases with special Dichroic lights. The lights have been modified in-house. The Ravi Varma collection has been displayed under Fibre Optic lighting. The British Paintings have also been re-displayed. This ensures enhanced visual effect while at the same time heat does not damage the paintings.

Numismatic Gallery

The Numismatics Gallery has been redesigned with big models of rare coins so that even the minute features can be seen. An acrylic board with built in lighting has been used to display both sides of the coin. Big scale models on fibre board attractively display minute details of the coins and also give their description. Such technologies are first use for this country.

Storage

New storage methods like Visual Storage of paintings and Modular Storage of sculptures on the lines of the British Museum have been introduced. This was a result of the Curator for Archaeology having visited London on a scholarship. On return, he was made to show the photographs of storage in the British Museum. From the Photographs, the new methods were replicated. Design specifications were drawn up by the Commissioner (writer) and the Curator for Design and Display by visiting the Bureau of Indian Standards and the British Council Library. Tender specifications stated exact Indian Standard or British or Euro Standard Numbers for components. Here, the industrial experience of the Commissioner (writer) helped. Paintings, which were stored in a simple manner in the past, have been arranged in a new method of storage cum display. The advantages are visual display of even the reserve collection besides avoiding scratching and damage. In the case of modular design of storage, unlike in the usual rigid structure, sculptures and objects of different sizes and weights can be accommodated.

Holographic Gallery

A gallery to display holograms of bronzes and other rare artefacts will be in place by June, 2003 in time for its inauguration by the President of India as part of the 151st Anniversary celebrations of the museum. Though the money was paid to Anna University of Technology for the project two years ago, delivery of holograms has started only recently. This is due to the problems in the laser gun imported from Germany. The Professor is trying his best to make and deliver the holograms. He has succeeded in making small sizes only. This shows that when new technology is introduced, there must be sufficient patience and stoicism to accept initial problems in mastering the new

technology. This patience led to success in the use of Dichroic Halogen lighting. In this country, alarm bells are hastily sounded by ill-informed persons. This is one of the reasons for the poor rate of new technology adoption in this country. Now, we are hopeful of seeing light at the end of the tunnel.

Rock Art and Cave Art Gallery

A Gallery for Rock Art and Cave Art (pre-historic and historic period) in the Contemporary Art Gallery building has been arranged recently. New display techniques have been introduced in this work.

This gallery has a walk through diorama for a length of approximately 1000-sq. ft. and 3 individual caves of small size. Prehistoric rock art paintings reproduced on fibreglass rock structure have been illuminated by dichroic halogen lamps. A series of real rock-like caves have bas-relief sculpture models of those found in the real caves in remote places of Tamilnadu like Pudukottai etc. Three-dimensional models of *Mandapas* and sculptures have also been displayed. A Touch Screen exhibition on Rock Art and Cave Art and a series of luminous Tran slide shows are some of the highlights of this gallery. All the caves and other structures are interlinked by a son-et-lumière programme. The entire rocklike structures have been created in fibreglass material and all the materials and even the screws are products with mostly British, Euro and in a few cases Indian standard certification. Interactive Display Techniques like son-et-lumière has been used in this gallery. The son-et-lumière is activated by the visitor himself / herself. This is based on infrared ray technology. Simulation and informative labels provide a feeling of having really visited the cave sites. Many of these techniques are a first for India.

Showcases Conforming to the Latest International Standards

The Commissioner (writer) saw catalogues of showcases from international suppliers, both wood and metal. He suggested a clean break with past technology by adopting this design. The foreign showcases were prohibitively expensive. Indian suppliers who used this type of cutting edge technology were contacted by the Design and Display Curator and a few other Curators, who were formed into a Committee for this purpose. The Curators and the Commissioner (writer) went to the shops selling imported hardware, the Bureau of Indian Standards and the British Council. The Commissioner (writer) used the opportunity as a member of a Committee of the Indian Institute of Technology to discuss and contact such hi-tech suppliers. After discussions, the specifications were drawn up. The hi-tech showcases have the following specifications for wooden showcases:

1. They have float glass (toughened in most cases for added security) on all sides – to ensure total visibility and excellent look. The glass is of Euro Standards.
2. They are lit by Dichroic Halogen Lamps with electronic transformers. In diorama showcases, white, yellow and sky blue coloured tube lights appropriate to the background have been prescribed by the lighting engineer of an MNC. They are *tru-lights*, which are brighter than the ordinary tube lights. For uniform diffused lighting, 0-40 grade translucent acrylic sheets are used.
3. They open using Glass to Glass hinges, which are imported (with BS or Euro Standards with numbers). There are no Indian models available. Some use sliding hinges.
4. For electrical work and fittings superior quality is ensured by prescribing IS and BS Standards with numbers.
5. All metal parts used are stainless steel, aluminium or anodised steel.
6. The base panels of the showcases are made by MDF Marine plywood or anodised metal with IS/BS standards and certificate.
7. Air vents at the bottom to let in outside air and a small exhaust fan (imported) have been provided. Otherwise, the glass will break due to heating of the air by the lamps.
8. Silica gel bags have been provided in a compartment at the bottom to de-humidify the air, since humidity is high in Chennai.

9. In diorama showcases, photographs on vinyl have been used. This simulates reality as can be seen in some advertisements. The sizes of the showcases have been changed from the usual 6 feet height to 8 feet height and given 6 ft depth to make it look real. Hylam sheets are used instead of conventional plywood for durability and avoiding emanation of harmful gases.
10. Locks and all hardware are imported in order to have sleek finish and good quality.

Problems and Their Solution through Participatory Approach

These showcases developed problems. The glass door alone developed fatigue cracks after three months like the metal fatigue cracks common in aircraft. Technical advice was sought from the IIT, Chennai, Anna University, St. Gobain Glass (the suppliers) and the PWD engineers. At a meeting, the showcases were inspected. The design parameters were carefully gone through and found to be most exacting. The Conservation division provided the inside and outside temperature and humidity readings. The difference of one degree was held to be inconsequential. It was decided to replace the padak timber member with seasoned old teak wood, the glass with 8 mm toughened glass and the sealant with German silicon sealant instead of araldite. The stress bearing capacity of the glass was worked out by St. Gobain based on information from their French principals. After six months of this modification on one showcase, so far no cracks are seen. Therefore, the pilot was extended to repair all the showcases. Throughout this problem, there was a calm atmosphere as the same Commissioner (writer), the one who had led the design experiment, continued. There was a guarantee from the supplier to replace defective manufacture. This was not the fault of the supplier, but a problem that can occur with any innovation based on research. Support of Top-Management is lacking at exactly such a critical juncture. This kills research and the researcher. This is the reason for India being a technology importer rather than an innovator.

Wooden showcases

Technology from abroad has been adopted as seen above and adapted with in-house design to suit Chennai conditions. The British wooden showcases and their technology has been adapted to Chennai conditions. They have been called K Brand in Chennai since they are quite different from the originals even in outside looks let alone internals. New showcases have been built using this technology. Traditional teak showcases have been transformed into modern ones. This has saved a lot of money by reusing the old showcases.

Amaravati Gallery Reorganisation

Some of the Amaravati limestone sculptures, which are below hip level, have been undergoing deterioration at the base for the past decade and more due to osmosis. They were embedded in the walls 130 years ago. Recently, it was decided to remove and redisplay them according to modern standards. The equipment suited for this was decided after the International Seminar on Conservation of Stone Objects conducted by our department and also the joint IIT-Max Mueller Bhavan seminar. Several international and national experts visited the gallery and concurred with our approach. Test removal of three pieces was completed in June 2002. The work was done by the Conservation wing of the Archaeology Department. Synergy envisaged in theory is working out in practice. 123 sculptures out of the total of 318 sculptures have been safely removed and put into storage. Several of them have been conserved already.

Web Site

Our Web site went on line on 18-12-2001. It uses an Optical Carrier Band – III (OCB-3) Server based in USA, one of the fastest in the world. It contains 1400 pages of A-4 size corresponding to 122 Megabytes of electronic size. Chennaimuseum.org is one of the largest web sites in the museum world. We have not held much back but displayed all our best pieces like our rare stone and bronze sculptures, paintings etc on the web. It is rated as one of the three best web sites among museums in the world. Almost all the work was done in-house.

It gives all information about the Museum including the Departmental details and the Gallery drawings. We have video clipping and Virtual tour also in the Web. In addition to the Web site, we have used information technology for e-mail, scanning and storing of photographs on computer, used these scanned photographs and appropriate software for publications, digital photography and for digitising the Accession Register in respect of the important 'AA' and 'A' grade objects.

New Galleries

In connection with the 151st year celebrations of the Government Museum, Chennai, the existing Bronze Gallery has been reorganised. A new gallery called as 'Exposition on the history of industry and handicrafts in Tamilnadu' is being organised. New innovative methods in display preceded by research have been introduced. We have a time constraint as we are asked to do this work in four months. This is a command over which we have no control. We had to perform.

Octanorm Type Showcases

In the Government Museum, Chennai most of the objects are displayed in traditional type wooden showcases. The traditional showcases have problems of dust accumulation on the object, insufficient lighting and problems in cleaning the objects and wood deterioration as they are now made of teak board ratner than real teak due to high cost of teak. Due to the time constraint, this writer broached the idea of quick assembly type showcases with the Bronze Gallery Reorganisation Committee consisting of Curators, engineers of the Public Works Department and co-opted outside experts Dr. K. V. Raman, a veteran professor of Archaeology and Thiru K.T. Narasimhan, the Superintending Archaeologist, Archaeological Survey of India, Chennai. Web Sites were browsed. At a trade fair these showcases were seen by some Curators. They were satisfied with it. Brochures of several manufacturers were acquired. Some reputed local suppliers were contacted. At first they said that they did not want to deal with a government department. After persuasion, they gave an estimate and the finer details of the technology required like custom made locks, toughening the frosted glass used as base so that it can take the load of the bronzes etc. They have been developed for displaying bronzes in the ground floor of the Bronze Gallery building. The octanorm type showcases use aluminium profiles. The profiles are vapour coated at micron level, so that they also appear as bronze. They have the advantage of flexibility like changing of showcase size, quick dismantling and reassembly with negligible loss of salvage value. Display is made at two levels optimising the use of the vertical space resulting in low cost of display per exhibit. These octanorm type showcases have toughened glasses on all sides, sport a neat look and the bases are provided with glasses instead of plywood to enable lighting from below. They have been provided with bronze tinted glass mirrors at the back to reflect light. This gives a traditional temple like atmosphere. They are light weight, but strong and the entire display can be moved frequently. Light from the bottom as well as split-level display gives great looks attracting visitor interest. Three independent supports are given below the load bearing toughened glass on which exhibits are housed. This is a three way redundancy safety measure like NASA of USA does in spacecraft. This is to ensure the safe display of the valuable bronzes.

Exposition on the Progess of Industry and Handicrafts of Tamilnadu

This gallery has been set up specially for the 151st Anniversary celebrations within four months at the instance of the President of India and the Chief Minister. This writer was deputed by the State Government to meet with the President of India whom he met on 12-9-2002 at the Rashtrapati Bhavan, New Delhi. The President displayed keen interest. A new gallery called as 'Exposition on the Progress of Industry and Handicrafts of Tamilnadu' has been organised. New innovative methods in display preceded by research have been introduced. We have performed this task within a record time of four months to be ready in time for the President of India. We have used Octanorm Type Showcases with modifications adapted to India in this case also.

Improvements in Lighting

All the show cases set up in the Bronze Gallery building have Dichroic Halogen lamps and in addition to this to give a floating effect to the showcases additional low voltage lamps have been provided at the bottom of the show cases, to give aesthetic effect as if the whole display is floating in a pool of light.

Simulation and Dynamic Display

In the Bronze Gallery, a star display is the simulated cosmic effect created on the *Nataraja* bronze. A diorama showcase with cosmic background made by vinyl pasted on acrylic material and cosmic effect given by fibreglass light tips with audio commentary is the attraction. The Fibre optic lights are operated by 70-watt halogen lamp generator and a changing light pattern of seven colours enhance the display effect. A temple like atmosphere with corbelling, *Mandapa* and sanctum of a *Vaishnava* temple gives a traditional temple atmosphere simulation in the first floor.

In addition to the Nataraja exhibit, a scroller display has been installed. The scroller display has themes like bronze making, descriptions and photographs of South Indian Bronzes, Chemical Analysis of Bronzes etc. Each theme has ten transparent photo printed, back illuminated vinyl sheets which will move up and down in a systematic manner.

The revolving display has the *Ardhanariswara*, a famous bronze, which rotates all the 360° very slowly by micro-chip controlled electric motor. This has made the bronze display dynamic to create visitor interest.

Several showcases have a visitor activated commentary and *Dhyana* sloka playing capability. This is by connecting individual CD players to several of the bronze showcases in specially made compartments below the base.

Audio Visual Room

In addition to the presentation of actual exhibits, an audio visual presentation about the objects in the gallery enhances inter-activity with the exhibits for the visitors. An audio-visual room has been organised in the first floor of the Bronze Gallery building. This room will have an LCD Multimedia projector with all accessories. Videos of the lost wax process of traditional bronze making, the modern Investment Casting Process, the museum in the 1960s and its present state will be presented to the visitors. Each will be of 8 to 10 minutes duration.

Computer Aided Design (CAD) and Three Dimensional (3D) Modelling (Virtual Design)

Before setting up the gallery and finalising the design, we wanted to know how the gallery would look like after it is set up. We had no luxury of time so that if there was a mistake we could set it right. Normally, the time for setting up a gallery or re-organising is at least 8-10 months. Since we had this huge rush, but could not afford any mistake, since the mistake would be exposed to the President of India and the Chief Minister, the prestige of the state was involved. We invited some young students to do a 3D model of the Bronze Gallery so that we could see how it would look like after reorganisation. They did this at a low cost of less than Rs. 10,000/-. We made some modifications in the design, which was duly incorporated in the design. They used the very materials like Octanorm type profiles, K Brand showcases developed by the Chennai museum in their model. Encouraged by this experience, we went in for a CAD and 3D Model by the School of Architecture, Anna University for the new "Exposition on Progress of Industry and Handicrafts of Tamilnadu' gallery. This enabled us to juxtapose octagonal profiles against square profiles. This to our knowledge is the first instance of use of such technology in museums in India. But market research revealed that square profiles though more elegant to look at are less stable then octagonal profiles. Therefore, we have gone in for octagonal profiles.

We must also acknowledge the support given by the Government of Tamilnadu in giving us a free hand to do our work in a professional manner.

Conclusion

In this seminar paper, we have seen how museums have to change from being mere collectors and preservers of artefacts to being dynamic displayers to attract visitor interest. Interactivity with visitors is the key. Several technology changes have been made in recent years in the Government Museum, Chennai. Research into new techniques of display has preceded their introduction. This is a continuous activity. New techniques in architecture, design, display and in conservation have been adopted in recent years. The 1960s design has been changed radically. These have acted as technology demonstrators, which have been replicated in some district museums also. Showcase and display designs used in European museums have been modified to suit Indian conditions. Disaster Management is built into design to the extent possible. We have developed the first Disaster Management Museum Manual in India in 2001.

These changes have been brought about using a Participatory Approach and the Single Platform technique. Curators especially the Curator for Design and Display, the Commissioner (the writer), suppliers and even the Public Works Department Engineers have jointly discussed and then developed the new displays and their designs. Research into new materials, new designs etc has been made. Several sources of information have been tapped. New dioramas, hi-tech showcases, use of aluminium based materials, new types of lighting (fibre optic, dichroic halogen, pools of lighting on the ground), use of Computer Aided Design (CAD) and three dimensional modelling for designing galleries are some examples of the result of such new research.

The most important lesson we have learnt is that problems are bound to occur when original research is put into practice. The innovator who has done the work in good faith should be supported at this critical stage. Apportioning blame is the usual tendency in India, which explains our being technology importers than innovators. In a teamwork participatory atmosphere support usually is given because every one owns the innovation.

Support to the right person at the right time makes the critical difference between success and failure.

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For Photos, please see colour plates.

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MY YEARS AT THE MUSEUM

by

N. Harinarayana,

My association with the Madras Museum dates from August, 1954, just three years away from the Centenary Celebrations in 1951. It was not however a continuous stretch. There were two large breaks between my first stepping into the Museum service and my retiring from it. From March 1989, my association with it is that of a retired person. Still, near or far, I kept in touch with it, and my understanding of the Museum's greatness has grown with the years.

It speaks volumes for an average person's awareness of a museum that only when I was called for an interview for the post of the Curator for Chemical Conservation that I became consciouss of the Museum in Madras as a possible avenue of employment for a Chemistry Honours graduate. The degree of Chemistry Honours was the prescribed qualification for the post, and I was possibly the only person to have registered in the Employment Exchange with that qualification at that time. Anyway, I was the only candidate to be sent up for the interview.

It was a nice job when I took it up on 5th August 1954. Mr. R. Subramanyan (now Director of the Birla Planetarium at Kolkota) was the permanent incumbent, and he was going to the United States on a training programme in conservation and I was appointed to work in his place during his absence on leave out of India.

The only other person in the Section was an Attender, Thiru Arokiaswamy. The section functioned in a small building with a laboratory, a washing room, a generator room and a control panel room. There were three cylindrical vessels of three different sizes in the entrance room. I sat in the laboratory room and Arokiaswamy worked in the washing room. Arokiaswamy was a gem of an Attender. He was always at work and was regular in his duties and totally reliable. Having worked under all the Curators of the Section from Dr. Paramasivan onwards, he knew the sectional work of conservation very well. We two coordinated well, and soon I was in the thick of conservation using my chemical knowledge from my Honours Chemistry days and the procedures I had picked up from Mr. Subramanian's write-up in the "Handbook of Museum Technique".

It was exciting work - handling antiquities of the rarest kind, becoming responsible for their being restored to a good condition from whatever damage they had suffered and watching the unfolding of artistic details under the brush sweeping away the called up crusts. The Curator's was an independent job; and suddenly I had to handle the work of a section and coordinate with other sections headed by remarkable set of people of great erudition and experience. When I joined in August 1954, Dr. Aiyappan the Superintendent was away in the United States as a Visiting Professor, and Mr. Jayadev, Curator of the Anthropology Section was the acting Superintendent. Mr. Jayadev was a gentle, soft person with wide-ranging knowledge. It was a pleasure to have him as the Superintendent in the initial stage of employment.

One year was soon over, and Mr. Subramanian came back to his post, and I wandered off to the Accountant General Office which took me to Bombay and Pune. Meanwhile Mr. Subramanian left for a post in the National Physical Laboratory, and the qualification for the post of Curator of the Laboratory had been modified to include a degree in Chemical Engineering. Again in 1958, this post fell vacant and this time, it was advertised and I came back to take it up for good putting an e nd to my stint in accounts.

It was just at this time sanction was given for a two-storied building for the Laboratory on the basis of proposals, sent up in Mr. Subramanian's time. Dr. S. Paramasivan, who had been the first Chemist in charge of this Laboratory and had set it up actually and who had by this time retired from the Archaeological Survey of India, was invited at the Secretariat level to help me in setting up the Extension to the Laboratory though all stages of its organisation. He was meticulous and precise in going over the details of organisation of the Laboratory, the special furniture required for it and the equipment to be

acquired for making it well-equipped for the enlarged range of work it was expected to undertake. Still Dr. Paramasivan's contribution was in an advisory capacity, and the nitty-guitty of organisation fell to me, and I had to work it out. It went along so smoothly that when the Laboratory Extension was formally thrown open by His Excellency the Governor, Shri Bishnuram Medhi, it was really one of the best equipped conservation laboratories of our country.

Dr. S. Paramasivan was very sensitive about any criticism of the Laboratory. Mr. T.R. Gairola, Chemist of the National Museum referred to this laboratory as a two-roomed workshop in a paper be published and when Dr. S. Paramasivan came to know of this, he wrote to Mr. Gairola a stiff letter countering this criticism.

In between, after the start of construction of the Laboratory Extension building and before its opening, I had a short spell of absence on leave out of India for going to France and the United Kingdom on French Govt. and British Council Fellowships. Just at the time of opening of the Laboratory and shortly after it, the Salar Jung Museum, Hyderabad was recruiting staff in a large way. The qualification for the post of the Deputy Keeper in the Salar Jung Museum suited me, and I applied for it. At the interview, I was politely told that I could not be considered for the Deputy Keeper's post as it required a graduate in history but I was offered very attractive terms for taking up the post of an Assistant Chemist. I fell for the offer, and this resulted in a long spell of absence of nearly five years from the Madras Museum.

But in 1971, developments at home - in particular my father's passing, — made me revert from the Salar Jung Museum to the Museum and to the post of Curator, Chemical Conservation Section. However, when I came back Madras , I was, for a year, Education Officer, and thereafter Curator, Chemical Conservation Section till December 1976. On January 1st, 1977, I became Assistant Director and on July 1st, 1978, I became the Director of Museums. However I had to go through a process of application to the TNPSC for the first of the Director and an interview by the TNPSC before I was given the post. Thus, in actual fact, I was a direct recruit to the post, not a promotee. Fortunately for me, I took this in my stride without worrying about who might have been responsible for putting me through these processes.

Even now, conservation chemists are fond of recalling that I represent a unique phenomenon of a chemist taking over reins of a museum and it managing creditably. In almost all museums in India, conservation chemists are shut out from promotion to the post of the Director of the Museum. That way, Tamil Nadu Government and the Madras Museum have broken fresh ground by letting a chemist take over the Directorship of the Madras Museum. Part of the credit for this should go to Dr. Paramasivan who got the post of the Curator, Chemical Conservation Section included in the list of curators eligible for the Director's post way back in the early 1940's.

I took over as the Director of Museums on 1st July 1978 and laid down office on account of superannuating on 31st March 1989. As far as I am concerned, the 10 year 9 month period as the Director of Museums was a memorable for me though it was not without its contretemps.

As long as the Museum Department was a part of the Education Department of the Secretariat, it was a small department by the side of heavyweights like the School Education Department, the College Education Department etc., and the relative smallness saved it from too prominent a gaze from the Secretariat, but once the Tamil Development and Culture Department was formed at the Secretariat level and the Museums Department was brought under it, it became a heavy weight itself compared to the other constituents of the TDC Department and attracted more attention to itself, and this was not helpful.

It was borne in upon me fast that, as a cultural institution, the Madras Museum had a tremendous standing of its own. At that time, as per the then current philosophy of museology which was not still contaminated by the commercialism of today, the Madras Museum readily extended its facilities to other cultural institutions, official and non-official, Indian and foreign to organise exhibitions, workshops, lectures, seminars etc, notably cultural institutions like the Soviet Cultural Centre, the Max Mueller Bhavan, the Alliance Francaise, the British Council, the Indo American Association, the Indian Association for the Study of Conservation of Cultural Property, the Numismatic Society of India etc. The Museum had certain infrastructure like an excellent semi-circular theatre, a simple and practical Centenary Exhibition Hall, a spacious gallery in the newly opened Contemporary Art Gallery, the lawn near the Centenary Exhibition Hall which was used for staging certain prestigious plays.

Workshops on museum display and conservation, exhibitions of paintings on glass, poster art, folk art, seminars on history, numismatics, and metallurgy were the result of such collaborations.

A brilliant idea suggested itself to Dr. Avvai Natarajan who was the first Secretary of the newly formed Department of Tamil Development and Culture. He thought of inviting the exponents of various fields of culture like culture, dance, theatre, cinema, poetry etc to give lecture demonstrations (lec-dems as was the fashion to call them) in their respective fields. He gave a general heading to the series "Panorama Tamil Culture". It was to be a monthly programme and fifty such programmes were held. The series was inaugurated by the then Minister of Education, Thiru C. Aranganayagam. The inaugural programme was by Dr. Padma Subramanian on Bharatha Natyam. Eminent artistes like the veena maestro, S. Balachander, the violin vidwan, Kunnakkudi Vaidyanathan, film eminence Bhanumati, comedian Thangavelu, film hero Srikanth all gave programmes. Jatin Das the eminent painter from Delhi designed a poster for the programme and the Museum printed and sent out the posters to selected colleges, schools, hotels, railway stations etc. Invitations were sent to all persons on the Museum mailing list. Considering the publicity given and the range number of persons invited for the lecture demonstrations, the response could have been better. Here I would like to comment that there is a certain prejudice in elite circles to a government museum organising programmes; they would not touch them with a large pole whereas they would flock to programmes organised by cultural institutions, especially those with foreign connections. How else could they criticise the Museum time and again for not having any activities and sermonise it about its educational potentialities.

Another development during my tenure as the Director was the launching of the District Museum movement. Even in Dr. Satyamurti's time, towards the end, Government had been addressed about the desirability of setting up district museums and Government had accepted the idea in principle. The note sent to the Government in this matter emanated from the Chemical Conservation Laboratory in my time as its Curator. It was around this time, Thiru A.M. Swaminathan, IAS., using his discretionary powers as the Collector of the Salem District, put together a number of objects, among them loose sculptures lying around in the fields, rented a building, engaged a school teacher as the Curator of the Museum and opened the Salem District Museum. It functional for a while under the Collector. Then in 1979 Government issued a G.O. directing that the Salem District Museum be handed over to the Directorate of Museums. Thiru K. Lakshminarayanan was deputed to take over charge and was appointed Curator of the Museum in the place of Mr. Venkataraman who reverted to his post of teacher. The founding of the Salem Museum became a precedent, and the setting up of district museums at various district headquarters was one of the Part II Schemes included in subsequent years and accepted by Government. What was done in drawing up schemes was to standardise the concept, the organisational set up, and the administrative pattern of the museums. This made it easier for Government to accept the idea and sanction it as a Part II scheme. Thus came about the museums at Madurai, Trichy, Vellore, Erode, Cuddalore and Udhagamandalam in my time. The last one was only a bare formality at the fag end of my tenure.

The pasting of years has proved that a district museum has its value in collecting objects of art and natural history, in fortuning, cultural and environmental awareness and in providing for the people of the district a nearby centre for seeking answers to their queries on art and natural history. The work of Curator like Dr. N. Sankaranarayana as away Thiru N. Sulaiman at Madurai, Thiru K. Lakshminarayana at Salem, Dr. V. Jeyaraj at Erode among others amply confirms the value of the district museum.

It is time that I say something about the recent years of the Chemical Conservation Laboratory, which was my stepping stone to a museum career. In the Chennai Museum, we are always proud of the fact that this Chemical Conservation Laboratory was the first laboratory of its kind in Indian museums. By dint of the work we have done to extend its reach to cover conservation of great works of art and antiquity beyond the confines of the Museum, we have confirmed its importance to conservation in the country. Dr. Paramasivan himself started it when he, as the chemist have, offered his services for the study and treatment of paintings at Sittannavasal and Tanjore. I studied paintings at Kanchi, Srirangam and Madurai, salt-encrusted stone in Tiruvellore, wood carvings and temple cars in Nedungudi and Therazhandhur and gave reports about their conservation. Dr. Jayaraj, the present Curator, has treated the Dupleix statue at Pondicherry and canvas paintings

from the Madras Medical College, among many other work of art. The Golden Jubilee of the Laboratory was celebrated in 1984 with a Seminar and the publication of a Golden Jubilee Souvenir of the Laboratory. It was the first time that the Indian Association for the Study of Conservation of Cultural Property inIndia was holding its annual National Seminar outside New Delhi - a manner of paying tribute to the first museum conservation laboratory of the country. Recently the Laboratory has been recognised as an institution for doctoral research in conservation of art, and Dr. Jeyaraj as eligible for observing research in conservation.

Subsequent to the Conservation Seminar in 1984, the IASC elected me as its Editor and I was Editor for two terms i.e. for four years. It was a challenging job, and I tried to fulfil it adequately. Later IASC honoured me at its Thanjavur Seminar in 1997 by making me an Honorary Fellow of the Organisation.

Two new galleries, which came up in new buildings during my tenure as the Director were the Contemporary Art Gallery and the Children's Museum. Preliminary work for both had been started much earlier during Dr. Satyamurti's time. The files for each of them had moved back and forth between the Museum and the Museum and the Secretariat before sanction was issued in my time. The Contemporary Art Gallery building came up very quickly. In the proposals sent to Government, it was called an Annexe to the National Art Gallery. We at the Museum felt that it could be used for displaying modern Indian art which were on show in an arranged manner in rooms at the back of the NAG building. More paintings from the reserve collection were added to them and it was decided that the paintings may be arranged in the chronological order of their contemporary art in India, especially South India. The PWD were persuaded to provide Novapan panelling on the walls of the gallery to take the paintings which were hung with the help of special hooks to fit into a channel run on top of the panelling. A detailed documentation of the artists whose works were in my collection was sought to be prepared but the effort was riddled with so many difficulties that it remained undone. Thiru V.N. Srinivasa Desikan was the Curator for Archaeology at that time and he had been in additional charge of the NAG and knows about the art works and helped immensely in the organisation of the gallery.

The Children's Museum was sanctioned on the basis of proposals submitted to Government in Dr. Satyamurti's time. Earlier a Children's Section was organised by me in the mezzanine floor of the Geology Gallery with the help of the Asst. Curator for Zoology Miss. A. Vimala in 1961-62. But the Children's Museum was on a larger scale, and galleries had to be redesigned for the purpose. After considerable thinking, it was decided that the ground floor was to be devoted to a depiction of the great civilisation of the past in a dramatic manner and the costume dolls of the various nations of the world. The first floor was to be used for gallery of science and technology and in this gallery, exhibits which had been prepared earlier for the Children's Section to be used.

As for the building of the Children's Museum, great pains were taken to design it well. A Committee consisting of among others, leading museologists like Dr. S.M. Nair, Director of the Natural History Museum, New Delhi was formed and the final design of the building carried the suggestion they made including the construction of a basement for housing a well equipped workshop for preparing exhibits for the Children's Museum as well as other galleries as may be required from time to time. It was decided to house the Design and Display Section in the basement to man the workshops.

Thiru P. Jawahar was given change of organising the Museum. Thiru M. Muthukrishnan, Artist and Technical Assistant of the Archaeology Section were asked to do the artistic part of the work. Thiru Jawahar has done a fine job of it. His was a rare commitment to work and he passed on his enthusiasm to others working with him. The Children's Museum when it was completely organised, was verily an entertaining introduction to the world of man, his historic past, his colourful costumes round the world, his evolution from the simplest form of life in nature, the growth of science and technology, some starting inventions like the railways, the telephone etc. The Chief Minister sanctioned a see-through lift on his own because he wanted children to enjoy the mode up to the higher floor by viewing the changing panorama outside. A ramp has been provided on this side for the handicapped to enter the museum easily.

Efforts were made to see in the new building of the Children's museum could be given a thin facing of the Satyavedu sandstone that had been used for the National Art Gallery building next to it. But the estimated cost was prohibitive and we

had to settle for coating the exterior of the Children's Museum building with a colour that would match as closely as possible the colour of the surface of the National Art Gallery. The Public Works Department got special foundation laid for the Children's Museum building.

The inaugural function of the Children's Museum was a spectacular affair. It was held in the open near the National Art Gallery building. A high dias was set up for the dignitaries connected with the Inauguration. There was a very large gathering. The Secretary, Tamil Development -Culture Department at that time was Thiru S.T. Kasirajan, I.A.S., he came to the function quite early and cast a quick glance on the arrangements. He was not impressed with the size of the zari garlands purchased for honouring the dignitaries and asked an officer of another department to fetch better ones. It was a touch-and-go matter. He came with the garlands just three to four minutes before the arrival of His Excellency the Governor of Tamil Nadu, Thiru P.C. Alexander, I.A.S., Governors always arrive on the dot and have a minute-to-minute programme laid out earlier and stick to it. Thiru Alexander, I.A.S., put us at ease with his geniality and went round the galleries of the new Museum, asking a query here and there and looking at the exhibits with absorption.

There is no gain saying the fact that the new Children's Museum contained certain features not found in other Indian Children's Museums and it was meant to be a beginning for greater expansion in time to come.

The very last act of importance which I did before retiring was to make a beginning in the setting up of he District Museum at Ooty. Two weeks prior to my date of retirement, I went to Ooty and met the Collector and requested him for just a little space in the Collectorate for a Curator to put his table and chair to start his work of calling the museum in to being. Thiru K. Lakshminarayanan, who has a knack of responding to such a situation generally, was posted to Ooty to set up office of the District Museum and report the matter to the Director, which he did.

Even in the changed ethos of today with its Western bias miscalled globalisation, the Madras Museum attracts a constant stream of visitors. The scholarly and the professional visit it to study the objects in its collections and gain a deeper insight into the cultural past and the environmental present. The common visitors come in hundreds just to savour the beauty and the rarity o the objects on display. I saw to it that they had facilities to enjoy their visits. Again one thing that came up in my time was a new building for a canteen. It is a presentable two-storied structure with facilities for the public on the ground floor and the staff on the first floor. An arrangement was made with the Guild of Service to prepare and sell snacks and beverages at reasonable rates. Some cooperative colleagues did not take to it and ran it down and after my retirement, it was closed and the building handed over to another department for its offices.

One can go on and on with memories crowding in but one has to stop somewhere. I will just close with another point. The post of the Director of Museums in the Madras Museum is one of the few in India which ha resplendent building as quarters for the Director. I had the privilege and the pleasure of residing in it for the duration of my tenure. This again has gone the way of some good things just mentioned – it has been handed over to another office. When the quarters for the Superintendent was sanctioned way back in the 19th Century, it was for security reasons. But now security is a high-tech affair and the good old concern of the 19th Century has to give way to the gloss of the new Millennium.

In putting down these thoughts, I had the help of the Stenographer, Tmt. V. Sasikala who has developed over the years a knack of reading my difficult handwriting and taking notes. It is not all who can do it.

N. Harinarayana
(Formerly Director of Museums)

ASPECTS OF STRUCTURAL CONSERVATION

K.T. Narasimhan

In India the construction of structural temples especially in Tamil Nadu started from the beginning of 8th century AD. It has continued uninterrupted in this part even till to date. In other words, the rulers of the Tamil country through the centuries were responsible for the development of structural temple architecture for about 1400 years.

Temple architecture using construction with unperishable material in Tamil Nadu begins with Mahendra Varman (580-630 AD), the famous Pallava King who has excavated rock cells by scooping out a monolithic rock at Mandagapattu in District Villupuram, Tamil Nadu wherein he has left a very important inscription which reads "Aishtakam Athrumam Aloham Asudham Vichitra Citthena Nirmapitham Brahmeswara Vishnugraham". This means that the King, Mahendra Varman had clearly deviated from his ancestors as far as the construction of temples is concerned. That is why, he says that in my creation (temples) no brick or wood or metal or even lime will be used. Therefore, he conferred a valuable title on himself Vichitra Cittha, which means having a noble heart. This inscription has an important and vital information about the historicity of temple architecture. Prior to the Pallava King, Mahendra Varman, the temples or any other monuments were constructed with perishable material, which disappeared in quick succession. Therefore, he had started excavating temples out of the igneous hard rock like granite. This practice was honestly followed by the successive rulers like early Pandyas, Cholas, Mutharayars, Vijayanagara rulers, Nayaks and so on.

Our cultural heritage is the best and most valuable treasure given to us by our ancestors, which stands majestically through the centuries. As such it is the first and foremost duty of every Indian citizen to protect and preserve the same and to safely pass on this invaluable treasure to the generations to come.

Keeping this fact in view, the Government of India under the name of the Archaeological Survey of India has already declared approximately 5,000 monuments as monuments of National importance. The Archaeological Survey of India which is 138 years old is the primary agency which takes appropriate measures to safeguard the monuments not only by conserving but also preserving these monuments with its original colour and core, besides improving the environs of the monument and preventing any sort of human vandalism as well as environmental pollution.

In India, Lord Curzon during his Governor Generalship in 1899 AD had made a set of proper principles, a sort of Code of Conduct for the activities of the Archaeological Survey of India in India in general and conservation of ancient monuments in particular. In fact, the practical execution of conservation commenced with Sir John Marshall who was the Director General of Archaeological Survey of India in 1902 AD.

As far as Tamil Nadu is concerned, the ancient monuments can be classified as Cave, Monolithic, Cave-cum-structural and Structural Temples. I cite a few examples of Cave Temples ?, which are Singavaram near Gingee, Adivaraha Cave temple at Mamallapuram, Pandya Cave temple at Kudumiyanmalai and Tirumayam in District Pudukkottai and Namakkal in District Namakkal, Singaperumalkoil in District Kanchipuram. The next one is purely structural temples. These temples can be further classified into 3 types such as Suddha (only one core material), misra (combination of two different core material), sankirna (usage of more than two core materials). In other words, all Pallava temples and early Chola temples were constructed with some stone medium which is known as suddha. From the late Chola period onwards the temples were constructed upto prastara (roof) with stone medium, whereas the super structure (vimana) over the Sanctum Sanctorum was constructed with brick like the Pataleswara Temple at Brahmadesam, Narasimhaswamy temple at Ennayiram in District Villupuram. Similar misra types of temples were constructed throughout Tamil Nadu. When we come down to Vijayanagara period and further, we have numerous examples for the third type of temples where more than two core materials were used. One more classic example, is the conservation of Dutch Fort at Sadras, which was built with brick medium using lime mortar. As on date, this Fort including the bigger of the granaries has been conserved in all respects.

THE PRINCIPLES OF CONSERVATION

The word conservation is not merely indicating only usage of stone or brick or binding material, etc. Carrying out

structural repairs, implies adherence to the archaeological principles on this subject, which are very well described and quoted in the Archaeological Works Code. Therefore, the conservation of any structure can be of two types, such as structural or chemical. As far as the later is concerned, the Chemists will enlighten its importance. I intend to explain broadly what is structural conservation? As I said earlier, structural conservation should not be carried out by the Conservator without proper physical examination of the monument in question, where he is going to lay his hand for the betterment of that structure. Hence, it is the Conservator's primary duty to analyse the existing problems of that structure as well as the root cause for the happenings and the required methodology in the form of remedy to put back the monument to its original colour and core. Then only he can be in a position to conserve that structure. Otherwise, it is impossible to preserve or conserve any ancient structure inspite of all his paper qualifications as well as the availability of men and materials.

HOW TO CONSERVE ?

The conservator has to approach his task in a systematic way by documenting each and every bit of the ruined structure in all respects such as making drawings of plan and elevation, recording missing members, etc. besides doing complete photo documentation of the structure. Unless this preliminary work is carried out before dismantling the structure, it is not possible to find out the fallen portion, out of plumb settlement, vertical or horizontal cracks or missing stone members or thick vegetation that might have grown over the structure, etc.

METHODS OF CONSERVATION

As said earlier, Alexander Cunningham had started a systematic survey of ancient monument as early as in 1861 AD. However, prior to that some important monuments such as Taj in 1808 AD, Fatehpur Sikri, Sikkandra in 1815 and Qutub in 1826 AD were conserved. The conservation measures and methodology can be broadly classified as follows:

a) Vegetation and its removal

Owing to heavy rain fall and special monsoonic conditions, the ancient monuments become the home of vegetation due to dead mortar abundantly available in the core where the vegetation grows very fast and thick especially species like the Indian pipal and banyan trees due to falling of birds excreta through the cavities of the monument. Once the said vegetation starts growing through the wall or in the super structure like the vimana, its roots penetrates all through the structures and disintegrates the existing structure, resulting in an easy path for rain water to percolate through the expansion. Thereby, the grown organic material gets sufficient manure and thrives to grow very fast and creates a perfect hanging garden over the temples. Therefore, the first and foremost enemy is the vegetation over the monument. The Conservator should cut such grown trees and uproot all its roots besides using some tree killer chemicals in the created cavities before plugging such open area with mortar to ensure preventing of any further growth of vegetation. If any lapse occurs in the said process the purpose of conservation will be definitely defeated and plants and mushrooms will grow over the same area within no time.

b) Scooping out joints - Filling and pointing

While conserving the structure and its surface, visible cracks or voids should be completely scooped out and washed so that the entire dead mortar or dirt can be removed. This can be done with pure water with the help of a hose pipe or garden syringe. Then only the Conservator can properly study the existing damage to the structure and appropriate remedial action can be taken. The said cavities have got to be filled with liquor mortar either manually or through machine according to the requirement and allow the area free so that the injected mortar will get solid. Then sunken pointing should be made for all the joints mixing colour that matches to the backdrop of the texture, which will help to maintain the ancient look even after carrying out fresh conservation.

c) Walls tops and rough packing

Normally the wall tops are exposed to nature when no super structure was constructed. Such area should be

made water proof so as to prevent any water peculation into the core of the wall. Otherwise due to moisture, moss and lichen are bound to accumulate which will not only be an eyesore but also the potential base for vegetation growth. Therefore, the uppermost core either made of stone or brick has got to be fixed properly with combination mortar to make sure the said problem does not recur in future. Similar is the core, when the ancient wall is partially fallen but cannot be reconstructed due to non-availability of its original shape. In such cases, the broken wall can have the rough packing on its top portion which will clearly indicate that no attempt is made to reproduce the ancient one without proper evidence. This is one of the important aspect of the principles of the Archaeological Survey of India while dealing with conservation work.

d) Grouting

It is a sort of treatment to the ancient monument for strengthening its core when dismantling or during re-erection. Through grouting all voids or cavities existing in the core can be treated by injecting liquid mortar usually prepared with combination of sand and lime or sand, lime and some quantity of cement. This treatment can be given to the structure either by hand or with a machine. Normally, hand grouting suffices for small fracture or voids existing in the dome or created while dismantling some portion of the structure or removal of thick vegetation. This work should be executed from the top to make sure that no air pockets or bubbles are allowed to form in between the core. The Conservator should keenly observe the treated portion so that, neither the excess quantity of mortar is injected, nor less quantity.

As far as the centrally protected structural temples of Tamil Nadu and Pondicherry is concerned, the Archaeological Survey of India, Chennai Circle, Chennai has executed not less than 100 major conservation works during this decade under my direct supervision and guidance. Some of the important works carried out by us are mentioned here.

SIVA TEMPLE AT THODAIYUR

This temple was constructed by the Cholas adjacent to the lake bund at Thodaiyur village in District Pudukkottai. 2/3rd of the temple was covered due to erosion of lake bund, besides very thick vegetation had grown over the roof portion of this temple. This temple was identified as a Pandya temple by Prof. Neelakanta Sastri, because the southern wall of its mahamandapa has got Sundarapandyan's inscriptions. When it was taken for major conservation work, we have excavated the entire area upto the upana level of the temple.

To our surprise, many unknown facts and archaeological remains were brought to light by the earth excavation. Prior to that excavation it was looking as a single Sivalaya having garbagriha, antarala with mahamandapa. After earth excavation we have encountered Amman shrine, tirumadil besides a number of loose sculptures like Bikshadanamoorti, Jyeshta belonging to the Chola period etc. The temple was properly documented and conserved.

SIVA TEMPLE AT SURIYUR

This temple was under ruin due to age as well as non-maintenance for centuries together. The entire temple was dismantled and reconstructed after providing an invisible concrete foundation. It was necessary to provide such foundation because the temple had collapsed due to subsoil activity. To prevent such things we have introduced this new item, but it was made invisible, so that the temple has its original grandeur.

RECONSTRUCTION OF MAHADWARA AT GANGAIKONDACHOLA PURAM

This temple Mahamandapa has entrances on either side (south & north) with a flight of steps. A few centuries ago due to crack on the main lintel the span of the entrances was reduced by erecting random rubble stone masonary. With the result, the entrance was looking like a house entrance. During the last decade, the problem was studied carefully and most risky conservation work was carried out by removing the accretionery wall and providing I-section to the broken lintel beam on the southern side. As on date, one can see the difference between the south and north entrances. This was done without removing the heavy head load over the entrance.

During the British period, the Mahadwara was damaged severely due to removal of stone members from that

structure. When it was objected to by the locals, it was left as it is. Till the last decade, it was not conserved and looked like a heap of stones. In fact, the Mahadwara was not in use, whereas the devotees were using the opening on the northern prakara as entry to the Brihadisvara Temple at Gangaikondacholapuram. The Mahadwara's southern as well as northern portion was completely documented and conserved properly.

BRIHADISVARA TEMPLE AT THANJAVUR

In view of the Mahakumbabhishekam performed during 1997, the Archaeological Survey of India has carried out major conservation. The damaged portion of Rajarajan tiruvasal which was filled with brick bats during the British time was completely removed and that portion was properly conserved with matching stone as per the original design available on the other side. The damaged figures of the Gopura were also strengthened. The decayed plasters on the walls of Nataraja shrine and other sub-shrines, cloister prakara, Maratha arch, etc. were replastered with combination mortar. The Sivaganga Little Fort wall specially the lower portion was properly conserved. The missing stones in the garbagriha as well as the chajja and the damaged yoni-peetah were conserved as in the original. In fact, this portion was not at all conserved for the past many centuries.

In a nutshell, I would like to emphasise that the conservation of ancient monuments is not only important but it is a real challenge to the Conservator because he faces so many unexpected problems during execution. Therefore, the Conservator should have a thorough knowledge about the monument in question besides capability to face the challenges. Otherwise, the ancient monuments or temple will become a fresh one due to the failure of the Conservator and his lack of ability. Therefore, it is the primary duty for a Conservator to know and to understand and to study the materials, components, etc. before he lays his hand over the structure.

Editor's Note

I took Mr.Narasimhan in July, 2001 soon after I was made the Commissioner of Archaeology also to Tranquebar, a picturesque 17th Century Danish settlement preserved pristinely, unravaged by modern tourism till now. We saw the Land's Gate, an ASI monument and the Danish Fort (Dansborg), a State monument, both badly in need of conservation. Dansborg is the 2nd biggest Fort of Denmark in the world, the biggest being in Denmark itself. The ASI conserved the Gate by February, 2002. This set off interest in a Danish group of volunteers from Funen Island headed by Mr.Poul Petersen, Tommerup, a retired school headmaster. A joint effort of the ASI (technical help), the group, the State Department of Archaeology and Mr.Chella Pillai, ex-ASI Engineer resulted in the restoration of the southern half of the fort (the Danish Governor's original residence) in a record time of three months. The group was able to make even the Queen of Denmark, Queen Margrethe II and her Prince Consort, Prince Henrik get interested. The restoration was the first major effort of the State Department of Archaeology. It was appreciated by BBC World Service (Radio & Television) and Danish Television. At present there is a Web Site maintained by the group called www.trankebar.net. The photos are also shown on the Web Site of the museum, www.chennaimuseum.org. This gives a wealth of information on the fort and Danish history in India. I publish here a few photographs of the restoration (Before- After). The lighting of the monument, internal lighting and especially the external illumination gave a surreal atmosphere. Synergy is always created when people of diverse background work together in an atmosphere of mutual respect. This is the essence of what PRA (Participatory Rural Appraisal) and Participatory Approaches advocate. I adopt it as a PRA professional and usually the results are excellent.

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For Photos, please see colour plates.

K.T. Narasimhan
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RESEARCH ACTIVITY IN THE GOVERNMENT MUSEUM, CHENNAI ON ITS COLLECTIONS (IN-HOUSE AND OUTDOOR AS PART OF ITS EXTENSION ACTIVITY)

By

Dr.R.Kannan

This paper adumbrates the research work done in the Government Museum, Chennai (Madras). Right from 1851 AD when it was established, the staff and outsiders made contributions, which are documented as publications. These publications such as the works of Bruce Foote, Thurston, Gravely, T.N.Ramachandran, Sivaramamurti and others are definitive works of their kind. They are referred to the world over even today. This trend of doing research and publishing it continues even today. Of course, any great institution has periods of lull and great activity. In recent years, there has been a spurt of activity in research in collections, both indoor and outdoor. New work such as documenting Cannons, Jain images, the Endowment lectures, which is the work of outside scholars, developing a Holistic theory of Dating and recording the research work done in the Museum's Journal have been some of the notable work in this regard. This involves collection of new objects, which in turn means research into these objects before preparing original research papers for seminars. New methods of display, service to other wings of society like temples, who are keepers of our heritage, conservation of monuments and objects for the museum and others are some of these activities, which are brought out in this paper. The interactive Web Site, which is considered one of the largest and best in the world, has spurred further activity as it has taken the museum to the doorsteps of scholars all over the world. The recent publications of the museum have a lot of original research with high quality visuals in the best traditions of yester years. They should be valuable reference material for the future.

Introduction

To visitors, a museum is a place where antiquities are displayed with some explanatory labels. The modern trend is to attract visitors with appealing lighting, highly advanced technology preferably interactive showcases etc. Visitors are not aware of the extensive research activity, which takes place in museums as part of their effort at educating the visiting public. Descriptive labels and conservation of artefacts are visible examples of this kind of work. Museums are also centres of learning where hands on work and learning takes place. This is in contrast to the theoretical learning in the classrooms. Historically, museums have produced new knowledge in the form of monographs and books based on the physical specimens, which has then been taken to academia. The mummies of Egypt in the British Museum or the *Adichanallur* skulls in our own museum are a case in point. Also, museum Curators and the Commissioner do a lot of extension activity like going out to make collections for the museum, deliver lectures, participate in seminars and so on.

In the 151-year-old Government Museum, Chennai, being a multi-disciplinary museum, research activity takes place in several subjects since almost all the disciplines, both art and science find a place in its collection sections. In addition, outside scholars also make use of the museum. Sometimes their works are also published. It was the central museum for the then Madras Presidency, which comprised almost the whole of South India and extended till Cuttack in present Orissa. Therefore, the Curators and scholars in this vast area made it serve as a storehouse of knowledge on the entire area served by it and sometimes even beyond since they related this knowledge to the latest wisdom in the world on the subject. For example, the work of Robert Bruce Foote published by the Madras Government Museum established for the first time the kinship of the South Indians with the aborigines of Australia. This is now triangulated in the language of Participatory Rural Appraisal (PRA) i.e. corroborated by the latest DNA analysis which states that all homo-sapiens owe their origin to the area around South Africa, the Indian Ocean islands and Ceylon, considered to be the lost land of Lemuria. This land was lost due to Holocene sea transgressions. Similar work has been done by C. Sivaramamurti and others on art and architecture. Dr. S. Paramasivam, the Chemical Conservation Curator circa 1930 AD introduced the electrolytic cleaning of bronzes for the first time in India. This is not to discount the work of others, since what has been stated is only the leading species of a large genus.

In this paper, we see how the Chennai museum was at the forefront of research and knowledge in the past, a tradition, which it continues to maintain even now. The Madras (Chennai) Government Museum through out its history has

published such works, the result of the work of the Curators and Superintendents (Directors/Commissioners) and even those of outside scholars. In this paper, we recall briefly the most famous of some of the earlier works published in this museum based on our collections and extension work. We then look at the work done in the last few years.

Archaeology

This section is the most documented in the Government Museum, Chennai. Some of the best known works are the books on the *Amaravati* collections by C. Sivaramamurti, Goli sculptures by T.N. Ramachandran, South Indian Temple architecture by Gravely and Sivaramamurti, *Tirupparuthikunram and its Temples,* a work on Jainism by T.N.Ramachandran, Bronzes of South India by P. R. Srinivasan, Catalogue of Copper Plate Grants by R. Srinivasa Ayyangar, and Guide to the Buddhist Antiquities by A. Aiyappan and P.R. Srinivasan. These books are consulted even today.

Anthropology

The museum has played a leading role in Anthropological research in the 19th and first half of the 20th Centuries AD. Castes and Tribes of Southern India Edited by Edgar Thurston and Kadambi Rangachari first published in 1909 AD contains almost all the books and articles published till then. For example, the article on Nambudiris of Malabar by F.Fawcett, then Railway Superintendent of Police is contained in these volumes. This monumental work is the reference for all anthropology on South India (Year, 1909).In the Catalogue of Musical Instruments Exhibited in the Government Museum, Madras, the famous musicologist Prof. P. Sambamoorthy has explained about the musical instruments including some, which are out of vogue. The work on Prehistoric Antiquities by Alexander Rea, Gramophone Records of the Languages and Dialects of the Madras Presidency - Text and Passages {First Edition (F.E.)- 1927} based on the linguistic survey of India, Dr. A. Aiyappan's work on Social and Physical Anthropology of the Nayadis of Malabar and Tribes of South India circa 1950 AD are some other publications. Possible Sumerian Survivals in Toda Rituals by Prince Peter of Greece in the 1950s is a case of publication of the work of outsiders by the museum. The 'The Adichanallur Skulls' by S. Zuckerman (F.E. - 1930), a Professor of the University College, London, an outside scholar also relates the relation between the people of Australia and India. 'The Tali in Relation to South Indian Initiation Rites' by C. J. Jayadev gives an interesting insight in to how the *mangalasutra* evolved in South India and the Deccan.

Geology

The museum started only with geological collections. The geological work of King and Bruce Foote resulted in mapping the mineral resources of South India.

Numismatics

Thurston and Henderson, past Superintendents wrote on this subject in the 19th and early 20th Centuries. A book on Roman and Byzantine Coins by T. G. Aravamuthan, a lawyer of the Madras High Court was first published in 1942 AD. In the 1960s, a book on the 'Dowlaishwaram Hoard of the Telugu Cholas and Eastern Chalukyas' written by Prof. T. Balakrishnan Nair, former Principal of the Presidency College, Madras showed the link between present Tamilnadu and these regions. Dr. N. Sankaranarayana, a Curator has written on Venetian and Vijaynagar coins.

Botany

The Botanical specimens in the collection are very rare species. The economic botany collections have been documented in the 'Catalogue of Exhibits in the Economic Products Section Except Wood Specimens' by S.N. Chandrasekhara Ayyar (F.E. 1921). 'The Flowering Plants of Madras City and its Immediate Neighbourhood' were researched by P.V. Mayuranathan (F.E. 1929). 'The Wild Ferns of Madras City and its Immediate Neighbourhood' have been written about by M. S. Chandrasekar (F.E. 1972). This shows how the museum related to the area of its operation and served as a storehouse of knowledge on it.

Zoology

In the 19th Century, the Surgeons – General of Madras Presidency served as ex-officio Superintendents of the museum. Therefore, they took a good deal of interest in Zoology. Thurston who is well known for his work on Anthropology could also write on Zoology. 'Catalogue of the Batrachia Salientia and Apoda (Frogs, Toads, and Coecilians of Southern India)' by Edgar Thurston (F.E. 1888), 'Hydromedusae of Madras' - M.G.K. Menon (F.E. 1932), 'Decapod Larvae from the Madras Plankton' by M. Krishna Menon (F.E. 1940) are works, which study local zoological phenomena. Dr. S. T. Satyamurti, a former Director wrote on the collection of 'Butterflies' (F.E. – 1966) and 'Echinodermata' (F.E. 1976), which are referred to by scholars and students.

A lot of documentation on the Krusadai islands, which is considered as virgin territory and studied by scholars has been done by the museum personnel from Thurston onwards even in the 19th Century AD. Edgar Thurston wrote on the 'Marine Fauna of Rameswaram and the Neighbouring Islands' (F.E. 1887), 'Rameswaram Island and the Fauna of Gulf of Mannar' (F.E. 1895). There are also publications on 'Scyphomedusae of Krusadai Island' - M.G.K. Menon (F.E. 1936), 'The Mollusca of Krusadai Island (in the Gulf of Mannar) Scaphopoda, Pelecypoda and Cephalopoda' - S.T. Satyamurti (F.E. 1956) etc. Gravely who as seen above has written on Archaeology was a Doctor of Science who studied the 'Shells and Other Animal Remains Found on the Madras Beach - Snails, etc., (Mollusa:Gastropoda)' in two volumes - F.H. Gravely -(F.E. 1942) and published them. These publications placed the Madras Government Museum as a leading centre for practical research. Many of the specimens are available in the museum and exhibited. The work done by the earlier personnel has been documented in the Centenary Souvenir of the museum (1951).

Research in Recent Years

Any great institution goes through periods of great activity followed by periods of ordinary levels of activity or sometimes even slumber. The Government Museum, Chennai has not been resting on the laurels earned in the period up to the first half of the 20th Century AD. It has been producing research and publications on its collections. This has also been transformed into Electronic form in the shape of the Web Site, rated as the third best in the world, about which we shall see later.

Research before Setting up Galleries

Setting up the Rock and Cave Art Gallery in 2001 AD was preceded by extensive research. A team consisting of the Commissioner, Curators of the museum, outside experts like Prof. R. Madivanan, who had done research in the field and personnel from allied institutions like the College of Arts and Crafts, Chennai headed by the then Principal Mr. R. B. Bhaskaran, the present chief of the Lalit Kala Academy, toured remote locations like Perumukkal, one of the three Petroglyph sites in India. Vellerikombai is a rock art site in the Nilgiris, which is accessible by a trek of 12 kilometres through thick forest in mountainous terrain full of wild animals. The team visited Cave Art sites of the historic period such as Tirumalai in Tiruvannamalai District and Chittanavasal Cave in Pudukottai District of Tamil Nadu. These sites have sculptures and paintings coeval with Ajanta. The team visited such sites and documented it on video and by photographs. It toured other states for sites like Bhimbetka near Bhopal and visited the Rock Art Society of India in Agra. It accessed the Web Sites like Lascaux cave in France in order to gather ideas for display. All this has resulted in simulating reality – the rock and cave art sites visited married to the best technology available in India in display like Infra-red activated Son-et-Lumière, Touch Screen etc. The entire work is being published as museum publications on Rock and Cave Art. These publications give a comprehensive overview of these two types of art, their origin, technique etc. Dating of the sites is original and follows the Dating used in the monograph on Holistic Dating by this writer. This has pushed back dates by several thousands of years. Even the horse is shown as depicted in one scene, which questions the theory of its being a recent import into India, a theory of the 19th Century AD historians. Not only is the gallery created by research but interpretation is also original i.e. new theories are created leading to new knowledge.

'The Exposition on Progress of Industries and Handicrafts of Tamilnadu' is another new gallery that has just been created. For this, we have set up an expert committee, which includes outside experts like Prof. K. V. Raman, formerly head of the department of Ancient History and Archaeology, University of Madras and Mr. K. T. Narasimhan, Superintending Archaeologist of the Archaeological Survey of India, Chennai. This shows that we are not shy of 'letting the winds blow from all directions' to use the words of Deng Xiao Ping. The team from the museum has approached industries, the Railways and other organisations to get photographs and models of how the 19th and 20th Century factories and establishments looked like. Visits to traditional centres of handicrafts like Swamimalai where the lost wax process of casting bronzes of the Chola period is still kept alive by the present day generation of the artisans or the weavers of Kancheepuram famous for their silks is part of the field research. A high point is the juxtaposition of the ancient lost wax process with the Investment Casting Process developed by the Defence Metallurgical Laboratory India. This was at the instance of His Excellency, the President of India, Dr. Abdul Kalam, a great scientist and knowledge professional. Dr.Bannerjee, the Director of the institution and his team of scientists gave us photo and video documentation. This is presented in the new gallery and also the refurbished bronze gallery.

Botany Gallery

In the Botany Gallery, plants and herbs mentioned in the Sangam Era of the Tamils (Circa 800 BC to 200 AD) have been displayed with physical specimens. This is a boon to *Siddha* medicine practitioners, scholars, Indian and Foreign and the public in view of the recent interest in traditional Indian medicine, which cures diseases considered incurable in Allopathy. It also has no dangerous side-effects as in Allopathy.

Research into Methods of Display

This writer is not going into the research in methods of display that has taken place and been translated in to reality here because a separate paper has been included in this souvenir. Suffice it to say that the latest techniques from abroad have been brought into India in most cases as pioneering efforts. The first Fibre-Optic lit and Dichroic Halogen lit galleries in 2000 AD, replicating with modifications the latest showcase design from abroad – 'K Brand', use of computer generated Vinyl printed backdrop for Dioramas of the Malaysian Tapir in the Zoology Gallery are a first for India.

Computer Aided Design, Three Dimensional Modelling, use of micro-chip controlled motors, visitor activated Son-et-Lumière, simulation of rock caves, temple atmosphere, Nataraja in the Cosmos are some examples of highly advanced technology at work to transport the visitor into almost the original sites.

Recent Work in Archaeology and Proto-History

The Endowment Lecture of K.R.Srinivasan, an outside expert on 'Harappan Civilisation' published in 1988 and a book 'Ancient India' brought out by the Institute for Study of Ancient Civilisations inspired this writer to write his work on 'Holistic Dating', which gave rise to a new theory of dating using a multi-disciplinary Participative approach. This theory states that an event can only be dated using new disciplines to the study of history such as Astrological-Astronomy, Plate Tectonics, Genetics, and scientific methods of independent dating like Dendrochronology, Carbon-14, Thermo-Luminescence dating, etc. Side scan Sonar, Photogrammetry etc., are used to find hitherto unexplored sites. Hitherto neglected knowledge like Ancient Historical Tradition etc should also be used along with the traditional approaches of archaeology, epigraphy etc. The holistic approach shows the unreliability of Linguistics for dating. It shows that Lemuria was the cradle of civilisation, if at all there was one. Tamil and Sanskrit are inter-related. Sanskrit is possibly a refinement of Proto-Tamil. Migration is not only by land but also by sea. It occurs not at one point of time or in one direction but at several time periods and directions. Therefore, the Euro centred Aryan Invasion Theory is not to be given credence. The dates of the Rig Veda have been pushed back at least to circa 8000 BC. Events like the birth of Lord Krishna, *Kaliyuga* etc., have been validated. Indian culture is reflected in Mayan, Incan and other Latin American cultures. Astronomy and Astrology together with Marine Archaeology has validated that Rama and Krishna were historical personalities. The date of commencement of *Kaliyuga* is found to be accurate as astronomically calculated and verified even with the

sophisticated astronomical instruments of today. There was a great maritime civilisation that pervaded the whole world with our seven ancient *Rishis* acting as teachers. The theory is slowly getting borne out by recent research into Mitochondrial DNA etc. It has been given a welcome by the Canadian Museum of Civilisation, the International Association of Museums of History etc apart from Indian scholars. The International Association of Museums of History have made this writer an invited member of their Board.

Rock Art and Cave Art

Rock Art and Cave Art is explained in the Monograph written by this author. Rock Art denotes the paintings and engravings made on cave walls by Prehistoric people i.e. the period before history was written. The paintings and sculptures of the people of historic period are called Cave Art (e.g. Ajanta). What is meant by 'Rock shelters', their types Cliffs, Gorges and Boulders, how Petroglyphs (relatively rare) were produced by pecking the rock surface employing a pointed tool mostly and how they are different from Petrographs, which are painted by means of a brush (tree twig/porcupine quill) are explained after research. Use of pigments, 'red ochre' and to a lesser degree 'white ochre' and their composition as oxides of iron in the case of red ochre and kaolin in the case of white have been presented in the labels and publications. It has been found that paintings of the medieval period, are executed as in *Sittannavasal* and *Tirumalai* with vegetable/mineral dyes and brush as in the case of the more famous *Ajanta* paintings.

The location of Rock Art in India and Tamilnadu has been described. Dating by the usual stylistic methods and scientific methods like Micro-erosion Dating Method (studying the micro-erosion involved in rock), Lichenometry etc have been delineated. The cultural sequence of the Rock Art dates back to the Upper Palaeolithic Age (Old Stone Age) over 50,000 years ago and they continued to be made successively in the Middle Palaeolithic Age (Middle Old Stone Age), Lower Palaeolithic Age (Earliest Old Stone Age) till the medieval periods. The scenes depict the sun, the moon and stars in *Ezhuthupparai, Iduhatti* in the Nilgiris and in *Keezhavalai.* This original finding shows that even in prehistoric times the natives speculated on astronomical phenomena. Even the horse is shown on some rock art sites.

Cultural Parallels Found in Mayan and Hindu Cultures

The similarity between Indian and Mayan culture and civilisation was studied. There is reference to Sun worship common to Hinduism and the Incas, Mayans etc (Kannan Dr. R., 2000, p.18). The geometrical patterns drawn by the Incas on the ground in Peru are perceivable only from the sky and resemble the *Chakras* like *Sri Chakra* in Hindu *Tantric* worship. It has been found that the Mayan pyramids like the one at Chichen Itza are aligned to the Sun at a particular position like the equinox etc. Even the seven sages who taught mankind all knowledge have a parallel in the *Sapta Rishis*, which means seven sages when literally translated from *Sanskrit* to English. Much of the knowledge on the ancient cultures of South America was destroyed by the Spanish conquistadores in their mistaken religious zeal. A booklet from the Canadian Museum of Civilisation written by Nancy Ruddell sent to this writer by Dr.Stephen Inglis, the Director- General provided the trigger for this paper. It can be easily seen by comparing through archaeology, etc., the Mayan achievements in Architecture, Art and Astronomy that there has been a remarkable resemblance to Indian especially Hindu and Buddhist Architecture, Art and Astronomy. The mythology also bears close resemblance and in some cases totally tallies with Indian Hindu mythology. The resemblances are so close and so many that it is difficult to dismiss them as mere coincidence. The grouping of Gods on the basis of their abode such as celestial Gods, terrestrial Gods and underworld Gods, Gods of Directions, and their functional names such as Rain God and even their weapons are similar and sometimes exactly the same as their equivalents in the Hindu religion. The paper was appreciated by Dr. Stephen Inglis.

Historic Period

Probably the earliest depiction of a multi-storey building is in a panel in the Amaravati sculpture series circa 2nd Century BC. This was revealed during the research done for the monograph 'Holistic Dating'.

'Iconography of Jain Images in the Government Museum, Chennai' published in 2001 AD by the museum written by this writer and Thiru K.Lakshminarayanan, Assistant Director was the first publication of this museum to have both scholarly research and descriptive material as well as photography of coffee table book and international standards. It is a catalogue of all the images in the Government Museum, Chennai. The Appendix - I of this book contains the names of the Jain *Tirthankaras*, Cognisance, Colour, *Yaksha*, *Yakshi* as a table for easy reference. This is the first such presentation for scholars. In Appendix – II, the parents, places and plants related to each Tirthankara are documented. Research has been done to establish what exactly are the trees meant. They have been identified for the first time. For *Chandraprabha Tirthankara*, the *Naga* tree has been identified as *Nagachampa* in preference to *Nagadamani*, *Nagapatra* and *Nagakeshara*. Cogent reasons have been given. Similarly, *Tanduka* has been identified as *Thinduka* for *Sreyamsanatha*, the 11th Tirthankara. Now, this writer has found that *Vetasa* identified as the Citron tree (Citron Medica) based on the dictionary of Sir Monier-Monier Williams has been identified also as *Calamus Viminalis* (bamboo cane tree – Tamil *Parambu*) {Ambasta (1986) ; Raman, Dr. B.V., 1997, p.107)}.

This has been followed in 2002 AD by 'Iconography of Jain Images in the Districts of Tamilnadu (Covering the Museums of the Department of Archaeology and Museums)'. This is a catalogue to cover the Jain images in the District museums and Site museums under the State Department of Archaeology. World class photographs have been provided in this book just as in the previous one. This is to help scholars to do further research without the need for physical visits. Its greatest value lies in its use as a reference document to know the state of the images at this point of time. This will enable detection of any loss or deterioration in the future. Images under the control of the Archaeological Survey of India and roadside undocumented images, some of them in remote places have been covered. The paintings in caves such as *Sittannavasal* (Pudukottai District) and *Tirumalai* (Tiruvannamalai District) are a good source of information on Jainism. These caves served as the locus of Jainism. Analysis of the images has been done against the backdrop of the historical geographical division of present Tamilnadu to give an understanding of the images in their context. Inscriptions have been used to provide evidence for our long held beliefs like the tolerance of our rulers. The links between Jainism and Hinduism even at the mythological level show that it is part of a continuum. The *Yakshi* cult is an instance of deities and modes of worship being adapted from one religion to the other. The *Ashtamangalas* (eight auspicious objects) and *Chaturyamas* (four fold path of righteous living) are important instances of the same thought process in both religions. The bronze and sculpture *Ganeshas* with Jain iconographic features shown in the book bring out the interchange of iconographic features. This has taken research into a new area.

An article by this writer on the 'The Idol of *Balakrishna* in the Government Museum, Chennai – A symbol of the halcyon days of the Vijayanagar Empire' was published in the Hindu newspaper and in the Journal (April, 2001- September, 2001). The idol has been put on display in the sculpture gallery in the entrance building. When this writer visited Hampi (formerly Vijaynagar, the capital of the famous *Vijaynagar* Empire) in April, 2001 to study its sculptures and architecture, he was astounded to hear when going round the sacked Krishna Temple that the main idol of Krishna is in the Government Museum, Chennai. It appears to have been brought to the museum in the early years of the 20th Century AD according to the earliest Accession Register available. The exact date was identified by astronomical astrology as the date on the inscription in Sanskrit and Kannada differs. It is 16-2-1515 AD. Confusion in dates and the cause of events like the date of the installation of the idol or whether the temple or only a *mandapa* was built to install it is endemic to Indian history. Triangulation with astronomical data often helps to remove them.

Conservation

In the International Seminar on Stone Conservation, the methods of conservation of stone objects like granite sculptures and delicate limestone sculptures like the Amaravati sculptures were delineated. The experts came and studied the Amaravati sculptures. Now, after 130 years after they were embedded in the walls and were found deteriorating for the last at least 25 years, 120 of the sculptures that have deteriorated have been removed with the help of power tools (Drill and Chipper) within three months, without any damage. They have been photo documented since some were broken even in the 19th Century AD, when they were fixed to the walls but the pieces were pasted together with lime mortar.

Anthropology

The Prehistoric Site of Attirampakkam, Tiruvallur District, Tamil Nadu was visited by this writer on 25th March, 2002 and again in 2003. The excavation was by a team of archaeologists from the Sharma Centre for Heritage Education, Pune under the direction of Dr. Shanti Pappu. The excavations (begun in 1999) have revealed exciting new evidence of the earliest prehistoric inhabitants of Tamil Nadu, and cover a period ranging from more than 500,000 years ago to around 10,000 years ago. The site was first discovered by the British geologist, Robert Bruce Foote (1863). It has yielded more than 12,000 stone tools from various cultural phases of the Stone Age or Palaeolithic era. Scientific techniques are being used in order to understand past climatic changes and to recover samples for analysis of fossil pollen. In addition to this, latest methods including palaeomagnetic dating methods and other techniques are being used in order to date the site. Some of these artefacts are in the museum. The dates are in line with the hypothesis in the monograph 'Holistic Dating'.

Cannons

The Chennai museum has one of the largest collections of cannons in the world. These were undocumented. 'Documentation on the Cannons in the Government Museum Chennai (Madras)' published in 2000 AD was the first publication with colour photographs by this museum. The book appears to be the first documentation on cannons exclusively in the world. It appeared before the Indian Army's documentation appeared (Chatterjee, S.K., 2001). The Army leaves Tamilnadu to be covered by the Chennai Museum documentation. It documents rare cannon, which helps artillery researchers. One such cannon is the first cannon of the Chinese Army. Two copper cannons, which were brought from China with inscriptions in Chinese, are interesting. Two cannons with a postscript not noted in the Accession Register of 1920 have been found. It says 'Sub Ministerio Comitis de Schimelmann'. Thiru S.Ramakrishnan, Secretary to Government of Tamilnadu, Department of Culture has stated, 'The authors have done exhaustive research in the Officers Training Academy of the Indian armed Forces at Madras, the Library of the Archaeological Survey of India, Chennai and the Connemara Public Library'. The cannons on loan to the Army at Fort St. George Garrison and Archaeological Survey of India at Fort St. George and Sri Ranga Patna were traced, photographed and documented. The role of cannons in turning the tide of Indian history at the First Battle of Panipat by laying the foundation of the Mughal Empire and at Plassey that of the British Empire by use of their superior fire power has been researched and documented. In a sequel in 2002 AD, an article 'Cannons of Pudukottai and *Tyaga Durg* (Near Kallakurichi)' was published in the Museum's Journal (March 2002). This writer, at the invitation of the erstwhile Maharani of Pudukottai and her son, visited the Residency Palace, where he saw very interesting British, French and Pudukottai pieces, some of which were embossed with coats of arms or had engravings on them. This article describes in detail all these pieces with their photographs. Research was done on the coats of arms of the Cannons identifying the cannons of the French as manufactured with the coat of arms of Marechal *D'Estrees*, Marshal of the French Army, the period as around 1703 AD, where they were manufactured (St. Hubert, a town now in Belgium), their weight in Maunds (from the Table of weights by James Prinsepp), deciphering the inscription in Modi script and contacting the Dutch Archives (Centraal Bureau voor Genealogie) to identify the coat of arms. A late reply from the Dutch Archives shows that the coat of arms closely resembles that of *'Marches de Luxembourg, Gascony'*. A mistake in the Documentation of Cannons of 2000 AD, 'IE Mainntendray' for 'IE Maint' based on the Accession Register also came to light. One new inscription 'S.Lorenzo' in Accession No.1946 also was discovered. Research revealed it refers to San Lorenzo De El Escorial, the famous palace built by Philip II of Spain.

Geology

We could identify the stones on the National Art Gallery and compound wall as red laterite found in between gneiss seams in the Satyavedu area of the Madras Presidency, now in Andhra Pradesh. No local geologist could identify this. They all misidentified it as Rajasthan sandstone. This is softer. It is easier to carve. The compound wall has since been conserved.

Numismatics

On the demand of the temple authorities of Vedapureeswarar Temple, Vedaranyam, this writer valued the Old Star

Pagoda of the East India Company relating it to the then gold value and today's gold value. This was based on the book of Henderson and an article in the Proceedings of the Seminar on Numismatics held in 1999 in the museum. As a result the lease rent owed by the Central Salt Department went up from about Rs.2 Lakhs to about Rs.40 Lakhs per annum. This is a new field for a museologist to intervene in.

Zoology

Dr. Rickwest and Dr. Andrew Smith of the Natural History of Canada came to consult on two indigenous species of spiders (*Poecilotheria Metallica* and *Poecilotheria Regalis*) acquired from Adyar and Egmore during 1944 and 1947 respectively. These live in trees emitting a hissing sound. They are the only two specimens of this species available in the world, which brought the scientists all the way from Canada. These well preserved specimens are on display in the Invertebrate Gallery.

A whale washed ashore on Nagapattinam coast might be acquired in the near future. Mr. P. Jawahar, the Curator went to Tenali and Gujarat to articulate dolphins, dugongs etc. The reach of the museum up to Gujarat is noteworthy.

Outdoor Collections

We have recovered an anchor of the 18th Century AD from Kovalam near Chennai where there are semi finished Pallava sculptures on the beach based on information from fishermen. This is outdoor research. The semi-finished sculptures bear out the theory that there was a sea incursion around 800 AD at the close of the Pallava Empire. We used participatory techniques to get the information as well as persuade the villagers to allow us to take it to the museum for display.

Mahavira at *Manapakkam*, Chennai

A *Mahavira* at *Manapakkam* on Kolapakkam Road, Sriperumbudur Taluk, Kancheepuram District, which is in greater Chennai, was recovered based on local information. It was on a low-lying land being filled up. It is made of granite. There were two lions crouching like the Egyptian sphinx on the pedestal. We, therefore, identified it as *Mahavira*, since the lion is his cognisance symbol. From the features of the lions and the torso, this sculpture can be identified as belonging to the early 10th Century AD. It is being acquired for the Government Museum, Chennai. This establishes that not only Mylapore but other areas in Chennai had also Jain temples in the distant past. Urbanisation is obliterating the memories of the past, but we are striving to preserve them for posterity.

Buddhist Sculptures at Pettavaithalai Pettai, Tiruchirappalli District

On the information provided by Thiru P. Rajamohan, Curator, Government Museum, Tiruchirapalli, the writer and Thiru K. Lakshminarayanan, then Curator (Education) Chennai Museum visited the village Devasthanam, 2 kms. South to the Karur-Trichy Main Road, near *Pettaivaithalaipettai* of Trichirappalli District on 13.11.1999. In the field study, the team identified a broken late Pallava period lion pillar, two broken Dvarapalaka sculptures, a beautiful Buddha statue in seated *Dhyana* posture and architectural parts of a medieval Chola period temple, in the vicinity of the *Siva* temple *Madhyarjunesvarar* Temple. Even in their severely damaged condition, the broken parts of the *Dvarapalaka* sculptures exhibit the good workmanship of the *Muttaraiyar* strand of the Chola Art School (circa 10th Century AD). The huge seated Buddha sculpture (Ht. About 107 cm.) found by this team under a coconut tree in a nearby place is an exquisite Chola sculpture of circa 10th Century AD. This sculpture is a strong evidence for the displacement of Buddhism by Savisim. Buddhism must have been dominant before the construction of the present Siva temple there during the Chola period after 11th Century AD. This important find is brought to the notice of scholars to take up further studies. The Buddha has been brought to the Government Museum, Trichy. These are leading instances though several such collections such as Jain bronzes in Vellore etc have been made.

In House Seminars and Lectures

The First International Seminar organised by the museum was on Conservation of Stone Objects from 18th to 20-12-2001 as part of the 150th Year celebrations of the Museum. Seminars have been organised on Protection of our Cultural Property and the legal measures required which have been presented to the government as policy papers.

The seminar suggested various steps to protect and conserve heritage monuments and prevent illegal traffic in antiquities and art objects like creation of a legal antiquities market, increasing reward to finders of treasures, check at exit points of the country, finger printing of bronzes, registration of art objects by electronic means and protection of intellectual property rights. It advocated a participatory approach involving stakeholders to implement these measures in an atmosphere of mutual consultation and consensus.

Endowment Lectures organised by the museum are generators of fresh thought. They provide a forum for new research to be exposed to the world. 'The Indian National Movement – A Theoretical Perspective' by Dr. G.J. Sudhakar, 'European Approach to Monument Preservation' by Prof. M.S. Mathews of the I.I.T. Madras, 'New Discoveries at Gingee' by K.T.Narasimhan, Superintending Archaelogist, ASI, the lecture on 'Indian connections with South-East Asia' by Prof. K.V.Raman, formerly head of the department of Ancient History and Archaeology, University of Madras are some of the recent endowment lectures. They have been published as the work of outside experts by the museum.

Popular Monthly Lectures were organised as early as circa 1880 AD. One of the lectures was on the benefits of drinking cocoa as drinking chocolate by Dr. George Bidie, then Surgeon General and Superintendent of the Museum. These lectures were revived in 1999 AD. Talks have been given on the Buddhist links of India with Central Asia and Kizil, Scripts of India – how Brahmi is the source of all scripts of both North Indian and South Indian languages, how the Bhattiprolu Casket in the Chennai museum is the Rosetta stone of India in this regard, the botanical introductions into India in the past 300 years etc. That the Cannon ball tree (*Nagalinga* in Tamil; *Couroupita guianensis*) tree, whose flower is considered as representing a Shivalinga is an introduction within the last 300 years from Brazil was a new revelation. This was done by Prof. Barnes of Madras Christian College in the course of a Popular lecture. Underwater Archaeology and Anthropology (the tribal sculptures of the Nilgiris) are some other topics that attracted interest. The discovery of a Chola temple off Vizag harbour by Dr. E. V. Gangadharan of the Andhra University, Waltair is a key new find in recent years. The speakers are foreign and Indian.

Publications

We had to do research to retrieve all the names of the books we had published in the past. Our Web site states that if any title has been left out, it may be transmitted to the museum. In order to republish old books that had gone out of stock, we had to search in several cities for at least one copy of the old book, without which taking a positive for reprinting is impossible. We have been almost always successful. There has been an efflorescence of publications in recent years. Every great institution reinvents itself over time.

Extension Activities

In a paper developed for the Central Institute of Buddhist studies at Ladakh, this writer explored the Buddhist link between Tamilnadu and the Himalayan regions. He established that ancient centres of learning in Tamilnadu and culture like Kanchipuram, Tirunelveli and Thanjavur date several centuries before the Christian Era. Many of the great teachers of Buddhism, who hailed from Tamilnadu, were founders of Buddhist doctrines, who taught and spread the religion in Kashmir, Nepal, Tibet and beyond to China and Japan. *Nagarjuna, Bodhi Dharma* and others who hailed from Kancheepuram are very important personages in Buddhism. There has also been spread of religious doctrine like the concept of *Mekala* and *Manimekala* one of the *Maha Siddhas from Tamilnadu.* In Iconography also, there is a close relation between the depiction of the forms of the Buddha like *Avalokitesvara* between Himalayan region iconography and Tamilnadu iconography. In Architecture, the essence of the Stupa form viz, the votive Stupa can be seen in *Amaravati.* It has been adopted in the *Gompas* on top and in the inner shrines. The multi-storied structure shown in a panel in Amaravati Stupa is one of the earliest

examples of such a type. The Buddha is now considered as an *avatar* of Lord Vishnu. This shows the spiritual integration of the Indian sub-continent. Kashmiri art is mainly dependent on Indian idioms conditioned by influences from *Bactro-Gandhara and* Inner Asia. Temporally the Himalayan regions like *Kailas* and *Kashmir* have been separate from *Kanyakumari*, but spiritually they are one, not only today but for *Yugas* (aeons) past. We studied the *Gudimallam Siva Linga* and found it had *Amaravati* influence.

In Underwater Archaeology at lectures delivered at the Centre for Continuing Education, University of Madras and the Metallurgical Research Laboratory, this writer gave a holistic approach involving archaeology, marine archaeology, history, historical tradition, astrological-astronomy and remote sensing to hypothesise that there is submerged land below Kanyakumari that should be explored by underwater archaeology. This is popularly called Lemuria.

In the seminar on use of Power Tools in Conservation organised by IIT, Chennai and Max – Mueller Bhavan on 8-3-2002, this writer in his capacity as Commissioner of Archaeology also was able to demonstrate how all the latest power tools had been acquired in the department. They were also used as seen above in the Amaravati Gallery.

The Danish Fort at Tranquebar has been conserved using power tools along with conventional techniques. Stitching of the cracked barrel vault roof was a highly skilled operation. Talks on conservation and lectures are also given as seen above. As part of extension activity and also archaeological work, estimates after research on the best method of conservation of the only historic *Vittala* temple in Tamilnadu at Vittalapuram near Kalpakkam and the famous Tiruvarur *Devasraya Mantapa* have been framed with the help of an ex-ASI expert. In the latter case, conservation of paintings is also involved.

The museum also conserved severely damaged paintings of the Madras Medical College and the Madras Christian College belonging to the late 19th and early 20th Centuries. Many of these are portraits of former Surgeons- General.

Prevention of the sand blasting technique for cleaning and beautifying temples and sculptures, which also damages the minute details of sculptures like the eyelids etc, the inscriptions, the binding mortar in between the pillar and corbel leading to the destruction of the temples is an important achievement. This was possible by building up public awareness and training the temple personnel in the alternative technique of chemical cleaning. This has prevented large-scale destruction of our temples, the greatest source of our architectural and archaeological heritage.

The museum was a consultant for conserving the personal artefacts of Yogi Ramsurat Kumar in order to display them as if in a period room museum. A similar service was done for the oldest ophthalmic hospital in India viz the Ophthalmic Hospital Museum (Elliot School of Optometry), which had exhibits from the 19th Century.

Replies through Web Site

Many queries are received by e-mail, which are answered by the Curators concerned. The following is a sample:

From: From: jbarrie_voyages@onetel.net.uk

To: govtmuse@md4.vsnl.net.in

Sent: Saturday, March 09, 2002 5:29 AM

Subject: most enjoyable

Your site is really splendid -other museums should copy! I am interested in that odd ram headed sarcophagus and wonder what is the view on how it fits in with the Hindu practice of burning the body from most ancient times? My special interest is ancient voyages -from India to South East Asia, Asia to the Pacific, and more. I hope to visit Tamilnadu and your very interesting museum next winter

Yours sincerely

Julie Barrie

From: govtmuse

To: jbarrie

Sent: Tuesday, March 12, 2002 6:16 AM

Subject: Details of Ram Sarcophagus in the Government Museum, Chennai

'Ram Sarcophagus is a unique kind of sarcophagus of Megalithic period obtained from Sankavaram, Cuddappah District, Andhra Pradesh (a part of the erstwhile Madras Presidency) ... Accordingly, it is believed, they have fashioned the funerary pottery lids (as in the case of the Nilgiri Megalithic burial practices) or the sarcophagus itself (as in the case of the unique 'Ram Sarcophagus') in zoomorphic forms' – Jawahar, Curator.

Similarly, a Kenton Cornish (Date: Sunday, October 06, 2002 6:59 PM) wanted particulars on a Rogue elephant skeleton (the background of the huge mounted Asian elephant skeleton). He said that he had read a (very) brief reference in a book about elephants, that mentions a enormous elephant skeleton at a museum in Madras known as the "Arcot rogue elephant", Is this the same specimen? The reply was sent by P. Jawahar, the Zoology Curator. 'Regarding the mounted skeleton of the elephant of Chengam, only the history of its death has been published in Tamil language. "Arcot rogue elephant" or the elephant of Chengam is the same specimen. Measurements of the skeleton of elephant (male) of Chengam: Total skeletal height 3200 mm; Length from head to its tail 3640 mm; Cranium Vertical 810 mm; Tusk 1. length 1500 mm; mm etc. Another skeleton of female Elephant is also displayed in Government Museum, Chennai. The measurements were also furnished. Regarding details of elephant skeletons exhibited in the Museums throughout India, please contact Indian Museum, Calcutta, India'.

Chemical Conservation Gallery – A New Concept in Museums

Chemical conservation has a very important role in museums in preserving artefacts for posterity. The public who visit museums must know what goes on behind the screen to enable museums to display the rare objects that they see. This Gallery was refurbished by setting up new showcases and panels and with a display of objects, charts, photographs and descriptive labels and captions both in Tamil and English.

Conclusion

A museum is considered as a place where antiquities are displayed with some explanation. The modern trend is to attract visitors with modern display techniques. Extensive research activity takes place in a museum. Right from 1851 AD, the Madras (Chennai) Government Museum was leading in research and documenting it as publications. These publications are definitive works of their kind, referred to the world over even today. Over the years despite periods of calm, the activity has been sustained. In recent years, there has been great activity in research in collections, both indoor and outdoor. We have seen some of the original research papers prepared for seminars by this writer and others and how lectures also served to share the results of research. Collection of new objects, research on them and on new methods of display has been going on. Service to other wings of society like temples who are keepers of our heritage, conservation of monuments and objects for the museum and others are some outdoor activities brought out in this paper. The interactive Web Site, which is considered one of the largest and best in the world, has spurred further activity as it has taken the museum to the doorsteps of scholars all over the world. These activities have also been documented as publications with international quality visuals keeping up the past tradition of excellence.

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The list of publications of this museum can be seen on the Web Site : 'www.chennaimuseum.org'. It forms part of the bibliography for this paper.

REMINISCENCES

By

G.Kesavaram

On 1st April 1961 when I changed over to Govt. Museum service as Curator (Zoology Section) from teaching profession because of my capacity in possessing good handwriting and drawing research was conducted in different advanced methods of preservation of animals, i.e. from primitive animals to advanced multicellular mammals with specialisation on South Indian Grass-hoppers for which a Museum Bulletin was published. After being a Curator (Zoology Section) for about 17 years I was promoted to the post of Asst. Director in December 1978 and in October 1979 represented India as one of the two Member Delegation to U.S.A. under the 'Indo-US Sub commission on education and Culture' in the first batch. As Asst. Director both Technical and Administrative affairs were dealt with in the improvements and advancements of the Govt. Museum, Chennai. In 1987 a District Museum was established and inaugurated at Erode in the absence of the then Director, the experience of which paved the way to occupy the post of the Director of Museums on 1st April 1989.

During 2 ½ years of Directorship, five District Museums were established and inaugurated. Simultaneously improvements to Bronze gallery, National art Gallery, Geology Gallery, Children's Museum were attended to in addition to the erection life size Dinosaurs models in front of the Children's Museum, standing as main attraction to the visitors not only from different parts of India but also to tourists from different countries of the world. All-India Museum Camp was conducted during February 1990 for about ten days when delegates from different parts of India participated.

Arrangements to provide good frontage elevation to the front Museum entrance building, with provision to accommodate new sales counters both for sale of entrance tickets and for sale of Museum publications were made. Arrangements were also made to provide drinking water to the Museum visitors without any interruption.

I am really happy to note that a function is going to be arranged in connection with the completion of 150 years of Govt. Museum establishment in Chennai.

(This article was received on 21-01-2003 from By G. KESAVARAM,M.Sc., Director of Museums(Retired), Tamil Nadu Govt. Museums Dept., Chennai , Res : New No.120,(Old No.7) Seniamman Koil Street, (Next to St. John's Catholic Church) Tondiarpet, Chennai-600 081. Phone:2595 6132).

REMINISCENCE OF MY SERVICE IN THE GOVERNMENT MUSEUM, CHENNAI

By

Dr. E. George Jesudossan

It was in the year 1851 that the Government Museum, Chennai, formerly known as the Madras Government Museum, was started with Economic Geology exhibits with a view to highlight their uses in various industries to the visitors. In due course the museum gradually expanded displaying exhibits pertaining to other subjects such as Archaeology, Ethnology, Pre-history, Numismatics, Botany and Zoology. It is interesting to note that though the galleries of these subjects were added much later, there were Curators to maintain and improve the galleries and reserve collections of those sections. Many of the sections even had Assistant Curators to assist the Curators. Unfortunately, this was not so in the case of the Geology Galleries as no well qualified Curator was appointed ever since the museum was established in 1851. The Geology Galleries were, therefore, being looked after by the Curators of Botany Section. It was only in May 1961, after a lapse of about one hundred and ten years, a Curator, well qualified in Geology, was appointed to the Geology Galleries and also to maintain and enrich the reference collections. As I was already working in the Botany Section as Assistant Curator (Geology attached to Botany) for about a year, I happened to be the first person to be appointed as Curator for Geology. There was no Assistant Curator for Geology to assist the Curator. Hence, the entire work pertaining to geology had to be attended to only by the Curator. At a later date a Technical Assistant was appointed to the Geology Section. It was therefore a very challenging job for me.

When I took charge as Curator in May 1961, the geological collections were displayed in a large hall near the northern end of the Skeleton Gallery, in vertical cases along the wall on either side of the hall and in several sloping cases and table cases in the central portion of the hall. The Geology Galleries were therefore crowded with show-cases with very little moving space for visitors to move freely. Added to this discomfort was the poor illumination from incandescent bulbs. In view of this, many visitors did not visit the Geology Galleries.

Inorder to have more space for visitors to move freely in the Geology Galleries and to make it more attractive and informative, work on reorganizing and modernizing the galleries was taken up. Dr. S.T. Satyamurti who was then the Director of Museums was of great inspiration to me in this stupendous task. The reorganization and modernization in the geology hall was done gradually in different stages.

In the first stage, the central portion of the geology hall was provided with modernized show-cases with internal illumination in each case and Economic Geology exhibits were displayed in them. Those sloping cases and table cases, which became vacant, owing to the exhibits in them having been displayed in the modernized show-cases, were shifted to the General Godown. The remaining sloping cases and table cases which still had exhibits in them and which could not be displayed in the central modernized show-cases were shifted and arranged on the left wing of the mezzanine floor above the geology hall which became vacant as the exhibits pertaining to Children's Section displayed there were shifted to the mezzanine floor in the newly constructed New Birds Gallery building. Thus the overcrowding of show-cases in the central portion of the geology hall was cleared.

In the second stage, the geology hall was well illuminated with fluorescent tube lights replacing the incandescent bulbs.

In the third stage, modernized show-cases with internal illumination were built along the walls on either side of the geology hall replacing the existing vertical cases. Exhibits pertaining to General Geology and Petrology were displayed in the modernized show-cases on left side of the geology hall and those pertaining to Mineralogy and Paleontology were displayed in the modernized show-cases on the right side of the geology hall. The vertical cases were shifted to the right

wing of the mezzanine floor above the geology hall where exhibits of paintings were also displayed there, which were later shifted to the newly built Contemporary Art Gallery building.

In the fourth stage a four-sided vertical column case was built near the rear end of the geology hall in which four panels illustrating the geological time-scale, stages in the evolution of plants, stages in the evolution of animals and the major earth movements and phases of igneous activity which took place during various geological periods were displayed.

After the Geology Galleries in the geology hall were modernized and well illuminated, the galleries had a much better appearance with more space for visitors to move freely and the number of visitors increased remarkably.

Special Exhibitions were held about once a year in the museum inorder to highlight the newly acquired and important geology specimens to visitors. In the annual Museum Week celebrations organized in the museum campus and in the Museum Pavilion organized at the annual Trade Fair Exhibition too at chennai interesting geology exhibits were displayed. Popular lecturers in geology were also delived in the museum campus by the Curator to the general public.

When the Salem Museum, organized by the Collector of Salem and under the control of the Museum Committee, was taken over by the Director of Museums on 24-3-1979, I was transferred as Curator, Salem Museum. I took charge of that Museum from Thiru P.B. Venkataraman, who was then the Curator of that museum, relieving him on 31-3-1979 afternoon. After serving in that museum for about seven months I was transferred back to the Government Museum, Chennai as Curator, Geology Section.

During my service in the Museum Department I witnessed the Government Museum, Chennai expanding gradually. A Stamp Gallery was opened near the Botany Gallery, new building for New Birds Gallery, Bronze Gallery, Contemporary Art Gallery and Children's Museum were built and exhibits displayed in them. Museums were also organized at Vellore, Trichy, Madurai, Erode, Cuddalore, Uthagamandlam, Coimbatore, Kanyakumari and Krishnagiri and there were plans to organize museums in the remaining districts of Tamil Nadu.

Two All India Museum Camps were also held in the Government Museum, Chennai campus.

While I was Curator for Geology I sent a representation, through the Director of Museums, Chennai, to the Vice-Chancellor, University of Madras, requesting to permit me, as a special case, to register for the Ph.D. degree as part-time research scholar in the Applied Geology department of the University of Madras. Based on my representation and the recommendation of the Director of Museums, Chennai, the University of Madras, in 1976, granted permission to me to register for the Ph.D. degree. This was a great achievement for the museum as Curators of other sections in the Museum, with post-graduate qualification, could also register for their Ph.D. degree in the University of Madras citing the permission granted to me by the University of Madras. In fact some Curators were so permitted to register for their Ph.D. degree.

I was appointed as Assistant Director of Museums on 28-9-1989 which post I held till my retirement on 30-6-1991.

(The author retired as Assistant Director of Museums in 1991).

SOME REMINISCENCES OF THE PAST

From

M.S. Chandrasekhar

It is with great pleasure that I recall sweet memories of the period of my service in the Government Museum, Madras (Now Chennai). When I refer to sweet memories, it should not be understood that I have suppressed bitter memories as in fact I have no bitterness at all (for suppression)!

It was one humid after noon of the last day of the Year 1946, that I took change of the Botany and Geology Sections of the Museum, as was the practice there for the Botany Curators to be in charge of the Geology Section also and deal with duties connected with, or emanating from, that Section till it was bifurcated in 1961-62. At the time of my taking over 90% of the systematic Botany Gallery were completed & opened to the public and the Economic Botany Gallery was under organization and remained closed to the visitors. Also 3/16^{ths} of the Geology galleries were organized and the entire gallery remained closed to the public. This should not convey the impression, however, that these two sections were non-existent earlier days. They were completely dismantled and shifted to places of safety and the Buildings were handed over to the A.R.P. (Air Raid Protection) during the World War II. Some of them were shifted even out of Madras city. During this period of Closure, the Curators had ample time to attend to research part of their duties and brought out a number of publications of general and research values.

The curators were free to plan their time their schedule of work, subject to the approval of the superintendent (later redesignated as Director). With his consent, therefore, I concentrated on re-organizing the geology gallery for the first 4 years and had it opened to the public in 1951, well in time for the Centenary Celebrations inaugurated by Jawaharlal Nehru, the then Prime Minister of India. It is necessary to mention a few words on the catchy items in the Geology Section.

Addition of a couple of specimens of cubes (5 ½" x 5 ½" x 5 ½"), of rock-salt from the salt Ranges of the Western Himalayas after negotiation with the Director of the Geological Survey of Pakistan, is worth our note, A meteorite that fell at Valundavoor (S. Arcot District) was collected for the Museum (it was of no small size). The place between Tindivanam and Pondichery was surveyed fossil trees and a detailed report on the same was sent to the Government for ensuring the protection of these fossils and their exposure as a field Museum. During the inauguration of the lignite Mining Project at Neyveli in the fifties, specimens to illustrate the mining of lignite were acquired and added to the exhibits in the geology gallery.

The year 1961-62 saw very many changes in administration enough to touch me. I was transferred as curator, Government Museum, Pudukkottai Vice Shri T.S. Sundaram who became Assistant superintendent, Government Museum, Madras. He took over charge of the Botany & Geology Sections from me. During my stay at Pudukkottai, I could bring out a much-needed guide – book to the Government Museum, Pudukkottai. I was back at my place after Shri Sundaram's retirement, and found that the Geology Section was separated form the Botany Section and placed in the hands of a full-time curator (Shri Jesudossan) in 1962. Besides, I was also given an Assistant curator (Shri A.G. Adikesavan) to help me in the Botany Section.

A few words about the Botany Section need mention were. I never allowed my botanical duties (collection, identification, gallery-work research, educational and informative – activities, etc) to suffer. After the separation of the Geology Section and the appointment of an Assistant curator for Botany Section, I could bestow whole – time attention on the botanical port of my duties.

Ninety percent of the systematic Botany Gallery was already completed and opened to the public, when I took charge on 31-12-46 A N. Specimens of Ergot on Rye, a sapling of sandalwood growing as a root-parasite, and a number of herbarium specimens, besides others, were added to the exhibits in this Gallery. Note-worthy among the exhibits here, besides others, were the bark of the Upas tree, the life-size plant of the Ganja, and Physiological models.

The Economic Botany Gallery was soon organized with the available make-shift show-cases, and opened to the public. Procurement of the exhibits included the usual way of collections, exchanges with other institutions purchases when it could not be helped, and gifts.

A large number of specimens of timber of various species were salvaged from the Godown, made exhibition-worthy and displayed in the Economic Botany gallery. They included also the trunk of the rubber Tree. Sections of the trunks of the Teakwood and the Rosewood trees, showing the annular rings and their girth at the time of the various historical events (witnessed by them) drew special interest from many a school-student. A bundle of textiles (sarees, curtains, bed-spread, etc.,) that were procured by the Government for the great Industrial Exhibition (of the late nineteenth) (or early twentieth) century, was retrieved from the Godown for examination of suggestions of their future. Most of these textiles were in irreconcilably bad shape, fading or faded, torn into bits or -crumbling when handled. None of them had any legend. Their addition was traced to the said great Industrial Exhibition with the help of the publications in the Connemara Public Library and the library of the College of Arts and Crafts. Only a few of these textile samples were described unmistakably in those books, and the others were left to anybody's guess. Various modes of their preservation were conjointly considered with Shri R. Subramanian. (The then Chemical Conservation Curator); and (a) those that did not permit handling, were, kept in thick-paper-covers, (b) those that were a little stronger, were rolled up on wooden rods (to avoid tears along the folds), and (e) only one specimen was selected for exhibition purposes. The last mentioned was a curtain from Palakollu, East Godavari District, Andhra Pradesh. As per the reports there were only two numbers of this curtain, one was sent to our Museum, and the other was sent to decorate Queen Victoria's Throne in the U.K. These textiles of indigenous art and handicrafts of old, have since been transferred to Art and Archaeology Section, as they were of neither botanical nor Economic interest. Exhibits in the Economic Botany Gallery comprised raw materials and/or finished products, and the gallery therefore came to be referred to as Economic products gallery, Materials from the Animal or Mineral kingdom were excluded, however.

Modernization work in the Economic product gallery suffered badly from dearth of funds. Only four or five show-cases were experimentally made and put in use. Improvements over them were planned and sketches prepared in the late sixties. The cases were obtained and utilized later by my successors in office.

Charge of educational activities of the Museum, received special attention, from three or four Curators at different times; but largely by the Botany Curator. The staff for these special activities was augmented by increasing its strength gradually till a full time Education officer was appointed. These activities were varied and included such items as conducting special exhibitions on select themes, participation in other larger exhibitions, giving lectures on different subjects. (With slides), conducting educational film-shows, affording of facilities to industrialists, scholars, researchers other museums, etc. To say more, will encroach on the Educational officers pages. I have however mentioned the fore going, as they formed a part of my duties, too, till a full-time Educational officer was appointed. A score of publications came out from the Section. Only a few of them are enumerated below:

My work on preservation of plants with green colour in Formaldehyde, was much appreciated by the delegates at the Indian Science Congress at Bangalore in 1951, and my paper on the same was published in the Journal of the University of Madras. Ferns growing in, and around, Madras city, were collected season-war and a detailed Bulletin on them was prepared by me and published by the Museum. My lectures on Methods of collection & preservation of herbarium and other botanical materials were published by the University of Baroda for Post-graduate students of Museology. A guide to the exhibits in the Economic Products gallery was prepared by Shri A.G. Adikesavan & published in the guide series of the Museum, giving useful information to the industrialists and interested members of the public.

The internationally – recognized yard-stick to evaluate a Museum, is not only the financial worth of its treasures but also its educational activities; and judging by this yard-stick, I still feel proud that the Museum, I have served, does not lag behind any of the advanced museums in the West, although I have retired from service in 1977.

(The author retired as Assistant Director of Museums in 1977)

THE ANTHROPOLGICAL HOLDINGS
Thro' the posts The Assistant Curator up the Deputy Director of Museums

By
Dr.N. Devasahayam (1961-1998)

It was actually the All India Sight seeing and collection Field Tour to Gulf of Kutch (Gujarat –Port Okha) when I was a post-graduate student in Zoology in 1960 that initiated me to enrich and widen my general knowledge of the life of people in different parts of India, their social and economic back ground and their arts and culture in particular. This tour route, on the way up to Gujarat, had covered even monumental relics like Ajantha and Ellora caves, Red Fort, Rajghat, Taj Mahal etc., and museums of interest like Salar Jung Museum at Hyderabad, Calico Textile Museum, Sabarmathi Ashram and Museum at Ahmedabad and Forest Museum at Dehra Dun. But the most exciting aspect of the tour was that as a student, I was lucky and fortunate to have the 'darshan' of our first Prime Minister of India Pandit Jawaharlal Nehru and the then Vice-President of India Dr. S. Radhakrishnan, at their respective official residences in New Delhi.

However, I never thought that within a year's time (1961) I would step into the spacious Museum campus where the spectacular Jaipur sand stone building in Indo-Saracenic style and grandeur majestically stands – the National art Gallery, which had been opened by the same Prime Minister Pandit Jawaharlal Nehru just a decade ago (1951) at the time of the Museum's gala Centenary celebrations. What a coincidence that was – I cannot even think of it even today and it may be god's blessings in disguise that I should be lodged in the museum service once for all!

In fact, I was appointed as the first Assistant Curator for the post that was sanctioned during that particular year only, and the subject was "Anthropology" – alphabetically ahead of other subjects i.e. 'Art', 'Archaeology' etc., dealt in this Museum. Therefore it posed a challenge to me to be first in every attempt and in all actions and in all my endeavours to be of the service in the Museum. To achieve this feeling of perfection I felt strongly that I should need a proper professional training in Museology. Accordingly, in 1966 I availed a year's study leave on loss of pay, joined the museological post graduate course at the M.S. University of Baroda and returned to the museum after having secured a first rank in the University.

The next twenty five years were filled with activity concentrating on new additions to the existing collections of artefacts and appliances, by undertaking several extensive field trips to all the hills, forests, rock shelters, caves and remote villages in Tamilnadu-covering over twenty tribes. The collected material cultural objects were systematically documented studies, interpreted and the findings were published while the objects were displayed in the Madras Museum and in all the District Museums,

My predecessors Dr. A. Aiyappan, Thiru C.J. Jayadev and Thiru A.V.N. Sarma had done Yeoman service to the section with their efforts to improve the collections and did research publications. Dr. Aiyappan's work on Iravas and his excavations at Arikamedu (Pondy), Perumal Hills (Madurai), and Sawyerpuram (Tirunelvely) were monumental works dedicated to the subject of Anthropology. Similarly the fieldwork on Attapady tribes and the publication on 'Tali Rites' in Tamil Nadu and the Guidebook to the Anthropological galleries were sincere attempts made by Thiru Jayadev during his tenure in the museum. Four years of service by Thiru A.V.N. Sarma had brought enlightenment on the tribes of Kodikarai (Thanjavur Dist) and the Ethnological galleries had seen modernisation. It was quite advantageous and take over the legacy after he left the institution for higher studies abroad. Therefore the post of the Curator for Anthropology was a heavy weight and demanded more expectations not only from the Museum but also from the public 'Research is well to the core at the Madras Govt. Museum and its lengthy list of publications dealing with Archaeology, Ethnology and Zoology' are the words of the report by Markham and Hargeavas in their commission note on Indian Museums in 1935-36 about the scholarly publications of this Museum.

Taking the subject 'research' seriously, top priority was given by me to exploring the possibilities for new discoveries and their research interpretations. Thus for the first time, the prevalence of the copper hoard culture in Tamilnadu was established through the study and analysis of a rare treasure trove find – a copper antennae sword from Shivatipatti Village in Sivaganga District. Similarly the discovery of a new microlithic site at Muttam – a coastal village in Kanyakumari District, for the first time, was yet another achievement. The discovery of a Palaeolithic hand axe from Sivagiri Hill tribe (Palliyan) in

Tirunelveli District (using the tool for the purpose of making fire) had resulting in tracing the Ethno history of the tribal to that of the forefathers of prehistoric times. The parallel comparative study of the Megalithic multiple pottery vessels of the Bilgiries (J.W.Breek's Collection) and the bronze vessels of Adichanallur (A.Rea's collection) with that of the brass vessel with bird figures at the top, used by the folk dancers of the famous karagattams of the present day rural Tamil Nadu, reveal a possible co-relation between the past ritual tradition of the Megalithic period (Iron Age) with that of the present day ritual type of Sakthi Karagam folk dance – possibly a vestige of the past prehistory ritual tradition, to be studied further. The discovery of the megalithic burial stone circles and dolmens in the campus of the Vandalur zoo, the central school Campus at Amaravati (Coimbatore), and the campus which houses the Govt. college for met at Tiruttani, added further dimension to the study of prehistory in habitational areas.

Thus because of high standard of research and study on the tribal and stone tool collections, the University of Madras in 1997 recognised the subject of Anthropology (another subject was Chemical Conservation) as a subject for Researchers through the Museum and made this museum as a research Institute. Of late, while probing into the study of Indian and World prehistoric antiquities, it was a surprise to find that the majority of the European Museums (The British Museum, Blackmore Museum and Ashmolean Museum) and leading British Archaeologists (Sir John Evans, Sir John Lubbock, James Wyett, Charles Lyell, Cyril Fox to name a few) had received considerable stone tools donated and distributed by Robert Bruce Foote *1863) during pre-Independence time and a complete and comprehensive documentation data on this subject is now wanting, for comparative study of Indian stone tools as a whole.

From the gallery display side, three Ethnological galleries were reorganised with built-in-modernised showcases during the sixties, while the physical Anthropology and Folk Art galleries were newly established. The Arms gallery I was re-set, while the new modernised showcases for the Arms Gallery II and the Prehistoric galleries were being completed. The State Police Museum, the first of its kind in India was established by me in 1976 with State Police Academy at Ashok Nagar in Chennai city. The Museum Week celebrations were annually held and special exhibitions (once, on Tamil Nadu Tribes) were well organised with seminars. The Inter District tribal exhibitions were held in Salem and Namakkal during hill festivals. The Roman Antiquities special exhibition was held in the Museum on a grand scale and it was then held in the District Museum at Coimbatore and finally at Inter State level at the Indian Museums, Calcutta during the Museum festival. I had the chance of representing the Museum for the first time abroad by taking the Art exhibits from four Indian Museums and assisted in their installation at the International Exhibition "The Vision of Kings" in the national Gallery of Australia at Canberra in 1995.

As far as the training programmes are concerned, two new courses were started during the period – "The Treasure Trove Study" and the "Study of Geological Specimens". Three more new Endowment lecture series were also started - "The International Women's Association Endowment", "The Travel Tourism Endowment" and "The Deputy Director Devasahayam Museology Endowment". The M.C.C. Vocational training course for B.A. and B.Sc., students of the Madras Christian College, Tambaram, the Bharathi Govt. College for Women, Chennai, were introduced for the first time in History, Zoology and Botany subjects.

For the first time, in situ study classes on the stone tools at the river terrace beds at Attirampakkam Palaeolithic site (Thiruvallore District) for the History students of the Madras Christian College, the Women's Christian College and the Stella Maris College in Chennai were held. Another noteworthy display was the introduction of animated scientific models and objects in the galleries in the Introductory showcases.

I am equally happy to remember and to record it here, the elevation of dr. A. Aiyappan, a former Curator for Anthropology and a former Director (Superintendent) of the Museum as the first Vice-Chancellor of Kerala University after his retirement and also Dr. E. Sundaramoorthy (Professor of Tamil, Madras University) an old student of the Diploma Course in Anthropology (classes were conducted in the Museum by me on Prehistory and practicals in the physical anthropology subjects, the capacity of a part time Lecturer in Anthropology, Madras University) on his recent elevation as the Vice-Chancellor of the Tamil-Thanjavur University with due respect and regard to the subject of anthropology.

Finally as I cherish my happy memories of the past thirty seven years of service (must be a record) as an Officer (from the post of the Assistant Curator to the post on promotion as the Deputy Director of Museums), I cannot forget the occasion when I received in 1998, the Tamil Nadu state Social Sciences Scientist award, for the first time in the history of this museum to one of its members and the State Police award subsequently, in recognition of my work based on action – first and foremost.

REMINISCENCES

By

Dr. V.N. Srinivasa Desikan

I joined the Madras Museum, as Curator, Archaeology Section on 29-9-1956 and worked till 31-12-1956, on leave vacancy. During this brief stay, I was able to understand the rudiments of museology in relation to the Archaeological Collections in the museum. I feel proud to have worked under Dr. A. Ayyappan the then Superintendent of the Museum. I was about 22 years only at that time and Dr. Ayyappan was very kind and with his usual smiling face he used to teach me the administrative aspects also, which has stood a long way when I joined the museum again on 13-9-1963.

I worked in the Archaeological Survey of India, Southern Circle, Fort St. George, Madras as Exploration Asst. from 25-1-1957 to 12-9-1963. During this period I participated in the archaeological excavations conducted at Kunnathur (near Madras) and Kaveripattinam or Pumpuhar, the famous Chola seaport. I undertook village-to-village survey of antiquities in Coimbatore District and discovered a large number of pre-historic, & historic sites, besides inscriptions. My experience in the field work in ASI was an asset to me and made my work easier in the Madras Museum, when I joined again in 1963. As Curator, Archaeology Section including the Art Section (i.e.) National Art Gallery, I was holding the charge of Valuable Collections of artefacts such as stone sculptures, Bronzes, Wood carvings, Paintings both traditional and Contemporary, copper plate grants, and metal ware objects. I continued to be the Curator, Archaeology Section from 13-9-63 to 28-2-91 and then promoted as Asst. Director of Museums, in the upgraded post on 1-3-91. I retired as Assistant Director of Museums on 31-1-1992, on superannuation.

My reminiscences can be classified broadly in three headings: Collection, Display & Exhibition and facilities.

COLLECTIONS:

The main source of collections is through Treasure Trove. As per this Treasure Trove Act, 1878, when a treasure is more than 100 years old and is declared ownerless then the treasure is allotted to the Government Museum, Madras by the respective Collectors of the Districts from where the treasure is found. The Museum acquires after paying the value to the owner of the land from where the objects were unearthed and to the finder who had the chance of digging them. In most cases there will be no owner (no body claims the share and the finder also don't come forward to claim) and as such the share of the value of the Treasure is forfeited to the Government. But as per the earlier rulings in Board standing order 197, under The Act, we have to pay the amount to the Revenue Department. This is only a transfer of the account from one head to the other head; which took lot of time and administrative delays also.

Hence the then Board of Revenue was approached to do away with the procedure. Accordingly a ruling was given that whenever a treasure is declared owner less and finder less of and the question of paying the cost either to them does not arise, then this treasure may be directly sent to the Museum without collecting any compensation or value. This is an important ruling so far the Treasure Trove Act in concerned. The account thus saved could be utilized for the purchase of rare objects.

The treasure trove objects thus acquired (1963-1991) are: very unique each one in its own way: Mention may be made of Vishnu, (standing) and Ganesa (seated) from Mangammalpuram, Trichy District. The former (i.e.) Vishnu has all Pallava idiom and bears srivatsa symbol on the right chest with incised outline and the later one (i.e.) Ganesa represented the Balachandra aspect of Ganesa, who has Crescent moon and serpent hood on his crown, a rare feature in the region. Besides these two more seated Vishnu icons are in the group. All of them were acquired in 1965 and are about 9th – 10th Century A.D. Parvati from Tiruvavaduthurai, Thanjavur District (Acc 620/68) is an example of Devi in tribhanga posture, with natural pore and modelling features of early tenth century A.D. A group of images from Madhukkur, Thanjavur District were acquired in 1968. Among them the figure of Adhikaranandi is an exceptional one with the usual features. This is the

only one piece representing the aspect in the collection. Kali from Tiruvenkadu, Thanjavur District which has yielded the best bronze of the Chola period earlier on occasions is a remarkable piece of 10th Century A.D (No 668/70) Parvati with an attendant (Vamanika) from Tiruvengimalai, Trichy District (720 / 73) of tenth century A.D. is again an excellent composition of Parvati in contrast to Her attendant on her left side on the same pedestal. A similar piece is available in the museum's collections, but of a very late period say 16th century A.D coming from Sirugamani, Trichy District. Inscribed Tirthankara Adinatha from Gidangil, Tindivanam was acquired. Gidangil is referred to in Sirupanatrupadai (சிறுபாணாற்றுப் படை). The poem incidentally refers to the seven *vallals* of the Sangam Age. The inscription on the pedestal of the Jain image is of 13th century A.D and is in Tamil characters. Kunniyur Nataraja (Accession No. 752/75) is more or less similar to Vellalagaram Nataraja in these collections. It is well proportioned and is well modelled. An inscribed War Drum (in metal) – சூபாழுபறை –in Tamil character of 13th century A.D in *Venba* style, from Chettipulam, Thanjavur District is an important addition (900 /78). Mention may be made of a votive stupa from Palaiyur, Nagapattinam Taluk and inscribed Buddha (standing) 13th century AD (Script is in Tamil character of 13th century A.D) from Prataparamapuram are interesting additions. From this region only, the famous Nagapattinam Bronze were unearthed. The images of Tripurantaka and Tripurasundari (1429 & 1430 / 81) from Esur, Chengalpattu District and dated to 10th Century A.D. are excellent specimens of the Pallava-Chola idiom, as we don't have much icons of this composition in our collections. A group of Vaishnavite images from Adiyur, Ramanathapuram District were acquired in 1989, of which the standing Vishnu is of Pandyan style.

Subrahmanya from Jambavanodai, Thanjavur District is an exceptionally rare icon in our collections, since this figure of Subramanya is represented in the pose of holding a bow and an arrow (வில் சூலேந்திய சூலவன்)

Among the antiquities other than Treasure Trove, mention may be made of two Jaina images. The inscribed Panchatirthi (PANCHATIRTHI) having an inscription in Devanagari script of 15th Century A. D. and was seized by the customs at the Madras Airport, and was sent to the Museum (No 606 / 67) The other one is Western Indian Jain Tirthankara also inscribed in Devanagari script of 15th Century A.D. This was given as a gift to the Museum by Shri Haridas K. Swali (in 1976) of Bombay.

Besides the above classical bronzes, a good number of bronzes in folk style were also added. They mostly come from Kunnathur Agraharam, Salem and Vaiyampatti, Trichy District.

When the Antiquities and Art treasure Act, 1972 was passed, the indirect result of the Act was a good number of terracottas of early Christian era were given as donations to the museum by Thiru. S. Ramayya, Accountant General (Retd), Madras. Among them an interesting piece of a boat seen from Kausambi deserves our attention (1976-77) Thiru K. Chandrasekaran, Advocate, Mylapore, has gifted a work of Nandalal Bose (VINA PLAYER – in line Drawing (1974 –75).

Shifting of those sculptures found as surface finds

We have shifted nearly half a dozen pieces from the site to the Museum. We would have obtained permission from the owner of his Site/ Revenue Department /temples. But when we are actually engaged in shifting there would be lot of resistance from the villagers, on the basis of sentiments. Hence we had to convince them that these pieces would be kept in the museum, so that large number of people would have an occasion to view them. Thus the following stone sculptures were obtained: Saivite Dvarapalaka from the Saranatha Perumal Tirukkoil. Tirucherai, Thanjavur District; Vishnu, Sridevi and Subramanya from Sri Venkatachalapathi Devasthanam, Oppiliyappan koil, Thanjavur District; Vishnu from Narasingampettai Thanjavur district (Actually this stone sculpture a very heavy piece was buried in the earth on the main Kumbakonam - Mayiladuthurai bus route) Pallava pieces from Nathapettai near Kanchipuram, symbol Gajalakshmi (SRIVATSA SYMBOL) and a panel of deities (similar to Peddamudiyam) from Kaveripakkam, N. Arcot District. This panel of figures is probably only one addition after the Peddamudiyam slab. It may be mentioned that this Kaveripakkam, has yielded more than 100 pieces of sculptures and architectural pieces and they were shifted in 1938 to the museum by the then curator Sri C. Sivaramamurthi with the help of the village Munsif of the village. It is quite accidental the same village Munsif Sri K.S. Ramanuja Iyengar helped the museum in getting the above 2 pieces (Gajalakshmi & panel of deities)

Wood Carvings

The museum has a good collection of Wood Carvings of different pantheon. Unless somebody gave us there was no chance of our getting at them. Besides the prices quoted by the parties would be highly prohibitive. During this time the temples under the HR & CE (Administration Department, were auctioning the temple cars, because they were condemned ones, and was learnt that the carvings from those temple cars were being sent abroad. It was found that some cars were purchased and carvings were adorning the star Hotels. The temple authorities were not aware of the importance of these carvings. Hence the HR & CE Administration Department were approached by the Museum to stop this auctioning method. Since the most wood carvings are of iconographical importance, the temples were asked not to sell the carvings or the Car itself, without getting the concurrence of the government Museum. Further the government ordered that the Museum be given priority in selecting the pieces and the price is to be fixed by the Museum. Accordingly a good collection of wood carvings of rare iconographical features- these features do not find a place either in stone or metal figures – such as Tripurantaka with his chariot and holding the weapons, the three cities represented in the composition; sadasiva Birth of Sastha or Ayyanar, Sita in Asokavana, Boat scene, dikpalakas, rare scenes from Ramayana to mention a few. These carvings come from Tirunarayanapuram, Nagapattinam, Idumbavanan, Palani, Tiruvadavur, Sivaganga Devasthanam, etc.

Display & Exhibitions

During the period under review a good number of activities were taking place in the Museum.

(a) A New Buddha Gallery was opened adjacent to the HSG (HINDU SCULPTURE GALLERY) where in the artefacts from Peddamudiyam, Ramatirtham, Sankaram and Amaravati were displayed. Hitherto they were in the reference collections.

(b) A contemporary art room in the first floor of the Rear Room in the National Art Gallery was opened. In this room the prints of the masterpieces like, Matisse, Van Goh, Piccasso Modigiliani etc., were on show.

(c) In 1963, (September) the Bronze gallery was opened and the bronzes hitherto on show in the Front Building, were shifted to the new building, where the bronzes were exhibited pantheon wise.

(d) A gallery of contemporary Art was declared open in 1984 (January) adjacent to the NAG. Here, while displaying, we had a tough time. If the work was entrusted to artists of repute, then the museum may not have any say either in selection or in display scheme. Hence it was decided to have exhibits paintings, sculptures, etc, displayed by ourselves. We had a good person in late Sri A.S. Raman, who came forward and gave suggestion. These works of art were on show according to their seniority. Thus we started with Ravi Varma's works. We had to sit day and night in selecting the works according to seniority & then size and medium also. We did the work satisfactorily. Then another trouble came. When we wanted to give a name in English and Tamil, to the new gallery. it was decided to have the name: "Gallery of Contemporary Art". When we approached the government Translation Department for a Tamil equivalent, we were told that we should have approached them before finalizing the English name. Then on the suggestion of the then Honourable Minister for Education it was decided to have the Tamil version "வளர் கலைக்கூடம்" Here also there were protests from the artists and the public. But since the Honourable Minister stood by our side, till date the name remains as "வளர் கலைக்கூடம்" There was a special committee for National Art Gallery which was replaced by the "Art Purchase Committee for the Government Museum and the National Art Gallery" In the special Committee, paintings and sculptures would be received and then the selection would be made. In one of the Committee meetings, chaired by Justice M. Anantanarayanan, a member of the committee proposes a painting by a well-known artist, for purchase. Neither the painting was submitted nor a letter from the artist quoting the price was placed before the committee. At this juncture I suggested to the Director of Museum who is the convener of the committee, that we may not accept the resolution because it would not be in order for a member of the committee to quote the price of a painting by an artist who has not offered in writing to us. I did this as a suggestion to the Director (Dr. S.T Satyamurthi). At this point the member who offered the price etc., objected in no terms by my intervention at the meeting. when I was not a member. Luckily the Chairman (Mr. Justice Anantanarayanan) came to my help and informed that my suggestion only was to the Director on administrative reason. Then the meeting came to an end

without the resolution being passed. Of course I had a free and frank discussion with that learned member after the meeting. Of course we were and we are good friends.

The museum has conducted and sponsored exhibitions "one man" shows. The well known artists like M/S P.L. Narasimhamurti and his wife P. Vijayalakshmi, K.Srinivasulu, S. Dhanapal and K.V. Vaidyanathan were given chance to exhibit their collection at our sponsorship. In fact Thiru K.V Vaidyanathan donated his entire collection of portrait of VIP's and oleographs of Ravi Varma's Prints to the Museum.

Besides these, thematic exhibitions like:

(1) Ganesa thro the Ages

(2) Freedom from Hunger

(3) Temple Arts -

etc., were arranged with aid of photographs, charts, diagrams and original pieces.

Murals depicting the scenes from the life of Buddha and Jataka stories were prepared and were on show in the New Buddha Gallery. The paintings representing Rajput School, Mughal School and Raga Ragini Painting donated by V.T. Krishnamachariar, Planning Commission Member were put on display in the National Art Gallery.

When the Antiquities and Art Treasures Act, 1972 was passed, the Museum gave a series of lectures by the Curators, of Archaeology, Anthropology and Numismatics Sections to the officers of Customs, Central Exercise, Revenue Intelligence, CBI in batches. The lecture were on " Salient features of the Act in relevance to Customs Act of 1962" Steps to prevent smuggling"

The centenary Celebration of Ananda K.Coomaraswamy (1977), Poet Subrahmanya Bharathi (1982) and Prof. K.A. Nilakanta Sastri (1992) were conducted by the Museum, wherein Seminar and exhibition were conducted.

In 1992, in the present Bronze gallery the bronzes were exhibited in the ground floor. According to chronology starting with earlier bronzes (i.e.) 9th Century A.D. onward. On the left side the Vaishnavite icons and on the right side the Saivite icons were put on display. This was declared open by the then Honourable Chief Minister.

As part of educating the public and scholars, idols in the form of miniature replicas of select bronze icons (i.e.) Ardhanarisvara, Nataraja, Rama and Sita were prepared. There was good response to these pieces. Secondly picture Post cards of bronzes and paintings (Select ones) were prepared for sale. Then colour transparencies of select Bronze, Stone sculptures and paintings (six in each category) were prepared for sale.

Stream of visitors, scholars who visited the museum got benefited and at the same time we were also benefited by their visits: They include: Douglas Barret, Karl J.Khandelwala, Dr. John Fontein (Brooklyn Museum of Fine Arts), Dr. Martin Lerner (Metropolitan Museum of Fine Art, N.Y) Dr. F.R. Allchin, Cambridge University, Ms. Edith Toth, Hungary, Prof. T. Balakrishnan Nayar, Dr. C. Sivarmamurti, (formerly of the Madras Museum) Dr. Stella Kramrisch, Ms. Sarala W.Reed, University of Michigan, Dr. ROSA MARIE CIMINO of Italy, Dr. Arney G. Porter, N.Y Dr. Vidya Dehejia etc.,

Before concluding I would like to say that I feel proud to be identified with Madras Museum and even now whenever I go to the Museum. I get fresh life or fresh lease of life when I see my children – Sculpture in Stone & Bronzes.

There were many attempts in the past to have exchange programme, so as to fill up our collections in the field where we were wanting (i.e.) North Indian pieces both in Stone and metal like Nalanda and Kurkihar bronzes. But these Institutions always wanted us to give the list but they never come out what they would give.

It is a suggestion that we should not accept to give our objects on exchange with out knowing what we would get in lieu of them.

I had two publications of the Museums, to my credit and they are:

1. Guide to National Art gallery 1967 (out of print)
2. Bronze gallery - A guide 1972, Revised 1983, Reprint 1994 and 1998.

(Dr. V.N. Srinivasa Desikan (born 18-01-1934). Was Curator of Archaeology and Art; he retired as Assistant Director of Museums on 31-01-1992).

SURGING AHEAD

GOVERNMENT MUSEUM, CHENNAI

OVER THE YEARS

1951 TO 2001

By

N. Harinarayana

In a way, the Centenary celebrations of the Chennai Museum in 1951 was a great divide in its onward march. A decade before the Centenary Celebrations, the first Indian had been promoted to be the Superintendent of the Museum, Dr. A. Aiyappan succeeding Dr. F.G. Gravely whose tenure as the Superintendent was the longest. Dr. Gravely joined the Museum on 31st January 1920. He retired in December 1940.

Dr. Gravely was one of the Superintendents to take up the post with a measure of prior experience of museum work — he had been Assistant Superintendent in the Indian Museum, Calcutta for 12 years prior to coming over to Madras. He brought to his museum work rare devotion, integrity, and a sense of frugality of expenditure and at the same time an eye for the comfort of the visitor and for the enlargement of the Museum's range. His life and work were an example to those who worked with him, and they imbibed from him, in rich measure, qualities of scholarship, industriousness, solidity of work, economy of expenditure. Showiness was not his métier. All that he did always was to erect a base for further achievements to be built on.

Dr. A. Aiyappan took up the Superintendentship on 6th December 1940. Ayinapalli Aiyappan, to give the full name of Dr. Aiyappan, joined the Madras Museum as Anthropology Assistant with an Honours degree in Zoology. Later the designation of his post was changed to Curator, Anthropology Section. Even while he was the Curator, he went to London for his Doctoral studies under Bronislaw Malinowsky of the London School of Economics. Raymond Firth was his research guide. From Edgar Thruston's time, the Madras Museum was known for its work in Anthropology and Dr. Aiyappan further strengthened it. His studies of the Nayadis and the Iravas are exceptional. In 1958, he went to Orissa to join the Utkal University "where he established a Department of Anthropology and presided over it for about a decade". During 1953-54, he went to the Cornall University at Ithaca, as Visiting Professor of Social Anthropology. He was President of the Social Sciences Association for its first 12 years. He was also a Founder Member and a Vice President of the Museums Association of India. He was such an eminent figure in Anthropology that L.K. Balaratnam, another well known anthropologist and the scion of a family of anthropologist says: "He (Dr. Aiyappan) knew several leading anthropologists of the world, and anyone coming to India would definitely make it a point to visit Madras to meet Aiyappan".

When he took over as Superintendent of the Museum in December 1940, the Second World War was on, and Dr. Aiyappan himself describes the period from 1941-46 to be very bad years for the Museum. "A great part of the Museum buildings and the grounds had to be handed over for an ARP depot which was stationed in the Museum". He goes on, " The galleries left in our charge had to be used as store rooms for the cases etc., removed from the buildings occupied by the ARP depot". More steps had to be taken to safeguard the precious art collections: the Amaravati sculptures, the copper plate grants, the relic caskets of Bhattiporolu, the bronzes etc. Some of the zoological collections were sent to the Madras Christian College at Tambaram for safekeeping. The public still came though in smaller numbers, and temporary exhibitions were organized from time to time to keep up the interest of the visitors. "When the War was over, it took about six months to restore the exhibits to their original places", says Dr. Aiyappan and adds, "it is most gratifying to record that not a single specimen was damaged while under storage or during the process of rearrangement".

Thus, Dr.Aiyappan's tenure as Superintendent of the Museum started with a testing time. Then Independence came in 1947 and there was soon a surge of interest in matters cultural, which became identified with national sentiment. Museums benefited from this as their importance as projectors of the art and culture of the country was recognized at the highest level. The National Museum was set up in New Delhi in 1950, and such was Jawaharlar Nehru's interest in its being organized well that he invited an American museum expert, Dr. Grace Morley, to take up the organization of the National Museum. In December 1950, Government of Madras issued a circular for the collection of materials for the history of the Madras State. The opening paragraph of the circular ran like this: "Compared to what Englishmen know of the history of Great Britain, our knowledge of the ancient history of India is very meagre. The material for the preparation of the connected account of the achievement of the ancestors lies scattered and unexplored all over our State. Under the new Constitution of India, Archaeology is included in the concurrent list and the Government and the people of the State have an added responsibility in the matter of collecting and conserving all classes of antiquities". Recognising this need for a clearing house for information about scattered antiquities and realizing that the two museums in the state — the Government Museum, Madras and the Government Museum, Pudukkottai — were the only possible institutions that could handle this work, the Government wanted the Superintendent, Government Museum, Madras to make the museum such a clearing house and deal with the matter as was deemed necessary. The Government also hit upon a new idea: that of appointing honorary local correspondents of the Museum in all the districts of the State for collecting all information regarding scattered unclaimed antiquities.

This was in 1950. There was thus a nascent interest in historical and cultural heritage at the governmental level even before the Centenary of the Museum which fell on 23rd April 1951. Just a little earlier, two events happened which showed the Museum taking new strides: in March 1951, orders were issued for absorbing the entire staff of the Pudukkottai Museum into the Madras State Service which meant that the Madras Museum was extending its reach. The same month, the practice of setting apart the first Saturday of every month exclusively for women was done away with after having been in existence for nearly five decades.

Efforts were already on for celebrating the Centenary of the Museum while awaiting the Prime Minister's nod for his participation in the celebration and his date. Meanwhile, in August 1951, the Government of Madras decided that the Centenary should be marked by the establishment of the National Art Gallery which would display the best pieces of art and craft from the Museum collections in the building of the Victoria Memorial which is itself a masterpiece of architecture and which was fortunately vacant at that time. Government constituted a special committee to help in setting up the National Art Gallery and made Dr. Aiyappan *ex-officio* Convenor of the Committee.

The Centenary Celebrations came off on 27th November 1951. Sri Jawaharlal Nehru, the Hon'ble Prime Minister of India inaugurated the celebrations, opened the National Art Gallery and the Centenary Special Exhibition, went round it with admiration and exclaimed while taking leave, "A fine museum, I would like to spend more time over here". "The Goli Room" and the small lecture room at the back were connected by a new doorway and renamed the Centenary Exhibition Hall. This was a new facility for artists and cultural institution to arrange exhibitions. The Hall was rented out at nominal rates so as to bring it within the reach of artists.

The burden of the inaugural address of Nehru was that the educational role of the Museum ought to be enlarged. The Government Museum, Madras had already been organizing educational activities like popular lectures, museum technique courses for teachers etc., The first summer course in Museum Technique for teachers was organised in 1949. From then, it became an annual feature, the idea of the course being that teachers, trained in the course, can in turn train other teachers. The Department of Public Instruction recognized the course as one of the crafts for which teachers trained in it became eligible for Special Craft Allowance.

The opening of the Centenary Exhibition Hall provided artists and art institutions with a facility for arranging exhibitions of their art works in a location, which was centrally placed and easily accessible. Prior to this, there was no exhibition hall available in the City for organizing exhibitions. 1951 onwards, a number of eminent artists held their one-man

shows in the Centenary Exhibition Hall. The celebrated *Shankar's Weekly* from New Delhi, known for its satire and wit, used to conduct every year an international painting competition for children everywhere. The prize - winning entries from the competition were taken across the country and exhibited in several venues. In Madras, the venue selected was the Centenary Exhibition Hall. Year after year the Exhibition was inaugurated by prominent personalities and was a big draw. In 1954, the Exhibition was inaugurated by the then Chief Minister and Shri Shankar Pillai of *Shankar's Weekly* himself presented to the Chief Minister. 201 representative paintings from various countries.

Several cultural organisations have availed of the facility of the Centenary Exhibition Hall down to this day to conduct exhibitions, seminars and workshops. Even, in the 1950's, such organizations were the South Indian Society of Painters, the Progressive Painters Association, the Ravi Varma Association, the Indo-Soviet Cultural Society etc. Government Museum, Madras can be proud of the fact that when modern art was just raising its head in the City, the Museum provided it a forum for expressing itself.

The Museum was always conscious of the fact that collection of objects is a primary activity for it. Fortunately, treasure troves had been yielding extraordinary bronze figures, coins, even jewellery of ancient times. But, there were other fields which required a conscious effort – paintings, objects of ethnology, natural history specimens and prehistoric objects. Just at the time of the Centenary Celebrations, the then Governor of Madras issued an appeal to prominent persons interested in art to donate liberally to the Museum. The response was muted, but there were some major contributions. The Raja of Karvetnagar gave a collection of Thanjavur paintings including a stunning painting of Mahisashuramardini. Sir R.M. Alagappa Chettiar gifted a delicately carved ivory box. Greek marble copies were given by Mrs. Kamala Rangachari, wife of the celebrated Dr. Rangachari . Since then, the Museum has received a steady stream of valuable objects for its collections.

One of them was the Manley collection of 1035 prehistoric objects in 1955-56 from Dr. Frank Manley of the Serampur College, Serampur. 30 pot shreds were received as gift from the Archaeological Survey of India. There were additions to the collections from for away places too: (1) a mounted specimen of the duckbilled platypus from the National Museum, Melbourne. (2) a set of shadow play figures from Angkor Wat (3) a set of microliths from the Baroda University. The Government Museum, in turn gave gifts from its collections; the most prominent gift was a Nataraja bronze presented to the Bharat Kala Bhavan at Varanasi by Sri Sri Prakasa, Governor of Madras, before a large and enthusiastic gathering of the Banares Hindu University during 1953-54. It was again during the same year that a set of paleolliths, neoliths and pottery specimens were gifted to the Cotton College, Gauhati in Assam.

Exchange was a common means of acquiring objects for the collections. Artefacts of Australian aborigines were obtained by exchange from the South Australia Museum at Adelaide. Similarly a rare collection of Eskimo material was obtained from the Chicago Museum of Natural History in exchange during 1955-56.

Dr. L.P. Vidyarthi of the Anthropology Department of the Bihar University, Ranchi gave a set of ethnographic materials of Munda, Geon and Asur tribes of Bihar. Mrs. R. T. Patel gifted to the Museum a portrait of her by Raja Ravi Varma. The Raja Saheb of Sivaganga gave a collection of 20 wood carvings. Mr. T.N. Sethurama Chettiar of Pondichery gifted objects to the Museum frequently – in 1954-55, he gave a Japanese water colour painting and a panel with ivory inlay work.

On its part, the Museum was forthcoming in loan of objects to other governmental institutions for special purposes. In 1955-56, when the All India Handloom Board needed art objects for display in the Handloom Exhibition organised by it at Venice, Government permitted the Museum to loan 6 metalware objects, 3 clay figures of village gods, 6 wooden and clay figures, 2 musical instruments, 14 pieces of textiles and one leather shadow play figure to the Handloom Board. When the Archaeological Survey of India celebrated its Centenary and organised a Centenary Exhibition in December 1961, the Museum gave it several objects on loan including the superb Bhattiprolu relic casket, a Nagapattinam Buddha etc. At a local level, the Museum proposed to make 16 sets of paintings from among 214 surplus paintings and lend the sets to schools on rotational basis as an educational tool and Government approved this proposal. Soon loan sets of other types of objects were also made and were lent to schools desiring to set up small exhibitions based on a particular theme.

The major event of the 1950's was the celebration of Buddha Jayanthi. The Government Museum, Madras contains outstanding examples of Buddhist Art which have been on display in its gallery and constitute a major attraction for the public. So, when the 2500th Buddha Parinirvana Jayanthi was celebrated all over the country, the Government Museum, Madras joined in the celebration in a large way.

The chief attraction of the celebration was a special exhibition which had been organised " to give the visitors to the Museum a visual idea of the place of Lord Buddha in world culture – a picture of the Master through the religious art and architecture of Asia".

A detailed description of the Exhibition is found in the Administration Report of the Museum for 1956-57. The Exhibition had two divisions: the permanent collections of the Buddhist art which were already on show in the Buddhist Galleries of the Museum and the collections of objects – murals, models, photographs – which were specially gathered or prepared for the Exhibition and which were displayed in the Centenary Exhibition Hall. All the exhibits in the two portions of the Centenary Exhibition Hall put together showed the reach and depth of Buddhism. The Exhibition started off with poet Sittalai Sathanar's tribute to the Buddha in "Manimekalai". The original Tamil verse and the English rendering were given. The next exhibit depicted Asoka's Girnar Rock Edict No.2 in which Asoka talked about medical arrangements that he had made for men and animals not only in his dominions but among the neighbouring kingdoms — the Cholas, the Pandyas, the Satyapradas etc., Then there were the sculptures from the Goli Village in Guntur District and the crystal reliquaries of Bhattiprolu again from Guntur district. There were the Nagapattinam bronzes of the Buddha, masterly creations in metal. There were also the Nepali bronzes, the Buddhist manuscripts and plaster casts of important sculptures. One such plaster cast was that of Adi Sankara from the original in the Tiruvotriyur Temple as the great Hindu philosopher had immense respect for the Buddha and his thought.

A very thoughtful exhibit was the set of 30 paintings (size about 12' x 10') depicting scenes from the life of the Buddha done in classical style by two eminent artists of Tamilnadu: Thiru S Dhanapal and Thiru K. Srinivasulu. These paintings – murals as the Administration Report calls them – were based on such depiction in actual sculptures, paintings etc., from Ajanta, Amaravati, Nagarjunakonda, Bharhut, Sanchi, Saranath, Gandhara, Borobudur etc., in these murals, the artists have tried to retain the features of the art of the various centres mentioned. After the Buddha Jayanthi was over, these murals were presented to the Lady Willingdon Training College for Women, Madras and the Teachers' Training College, Saidapet for exhibition in the Colleges. Since it was considered apt that Buddhist art of other areas was also represented, models of a few sculptures and a monument were acquired: a plasters cast of a Gandhara Buddha from the Indian Museum, Calcutta; a small model of the sandstone Rampurva bull of an Asokan column from the National Museum, New Delhi; a reduced replica of the standing Buddha from the Mathura Museum in red sandstone; a model of the Sanchi stupa prepared by a Madras sculptor to go with the existing model of the reconstructed Amaravati stupa for a comparative study.

The areas of study that could not be covered through originals or models were covered by photographs. Buddhist influence had spread far and wide – in Thailand and Indo - China, Indonesia, China and Japan and even Egypt. Photographs of the examples of Buddhist art and architecture from all the places were obtained and put on show. Strangest was a photograph of a terracotta head, height about 3", modeled in solid clay, Mongoloid in features, conjunctured to be that of the Buddha was lent by Prof. T. Balakrishnan Nayar, Principal of the Presidency College, Madras, who wound up a note on the figure with the conclusion, "Not at Gandhara but at Memphis probably was the first Buddha image fabricated".

All in all, it was an absolutely fascinating exhibition about one of the greatest figures of history put together thoughtfully and stimulatingly. It was inaugurated on 27th May 1956 by His Excellency Sri Rajendra Prasad, the President of India. A book entitled " Story of Buddhism with Special reference to South India" edited by Dr. A. Aiyappan and Mr. P.R. Srinivasan was made ready in connection with the celebrations. The Curator for Archaeology, Mr. P.R. Srinivasan prepared articles for three chapters in the book and assisted the Superintendent in editing the book to which Curators of all other sections in the Museum contributed articles. The book was published by the Director of Information and sold at Re.1/- to make it accessible to everyone in the scholarly world. The book by C. Sivaramamurti on the Amaravati Sculptures in the Museum was also reprinted on this occasion.

The Buddha Jayanthi Exhibition was popular. It was an example of a museum making use of its collection to spread public awareness about aspects of art and history, linking it to the topical value of a historical event like the 2500th year of Buddha Parinirvana. About this Exhibition, the Administration Report of 1956-57 recorded: "This exhibition proved to be a great success, was immensely popular and was considered by many to be one of the very best of its kind in the whole of India".

Dr. Aiyappan had the immense credit of having organised two major magnificent functions as the Superintendent: the Centenary celebrations in November 1951 and the Buddha Jayanthi celebrations in May 1956. On both the occasions he had the help of a band of devoted scholars who worked very hard to ensure the success of the Museum's undertakings.

Another activity in 1956 which was soon to require this band of devoted Curators was the celebration of the International Museum Week. The UNESCO had called for a campaign for creating awareness about museums through week – long celebrations by museums the world over of the International Museum Week. The Madras Museum chipped in with its own celebration of the Museum Week in October 1956. The Celebrations were inaugurated by the Governor of Madras on 8th October 1956 in the Museum Theatre. During the Museum Week from October 8th to 13th, the Museum buildings were floodlit and kept open from 7am to 7.30 pm daily. Some of the galleries which were not electrified previously were electrified. A special exhibition in each section highlighted the outstanding objects in that section. A series of documentary films were screened for the public in the Museum Theatre from 6 pm to 8 pm every day. On the occasion of inaugurating the Museum Week Celebration in 1956, the foundation stone for a Children's Museum was laid by the Governor. This foundation stone had to wait 32 years longer to become a reality.

In the fifties of the last century, museums and museology were coming into reckoning in learned circles. The Museums Association of India was formed by a few eminent museum Directors like Rai Krishna Dasa of the Bharat Kala Bhavan, Benares, Dr Moti Chandra of the Prince Wales Museum, Bombay and Dr A. Aiyappan of the Madras Museum banding together to give museum work solidity and gain public recognition for it. Dr. A. Aiyappan remained a prominent member of the Association, becoming its Vice President.

Government for its part became more forthcoming in its support for museums. It recognised that most museums required financial assistance to consolidate their work and enlarge their scope. Galleries had to be renovated, more space and better equipment were required for storage, documentation of the holdings had to be improved, collections had to be enlarged. Government identified a number of areas of a museum which required betterment and offered grants if museums could make out cases for financial assistance for their requirements. The Madras Museum also applied for funds for developing its natural science galleries, setting up a new Bronze Gallery and expanding the Chemical Conservation Laboratory by constructing an additional building and getting it new equipment and fittings. The grants applied for fructified towards the end of the 1950's and the work of using the grants was commenced at that time.

At the same time, there was a change of guard in the Museum. Dr. Aiyappan, Superintendent of the Museum moved away to take up the Professorship of Anthropology in the Utkal University at Cuttack and Dr. S.T.Satyamurthi took over as the Superintendent of the Government Museum, Madras on 23rd August 1958.

System and an unrelenting adherence to routine was the forte of Dr. S.T.Satyamurthi. After a brilliant academic career culminating in an Honours degree in Zoology, Dr. S.T. Satyamurthi joined the Museum service in 1942 as a fresh graduate and soon mastered the work of the Zoology Section which was then one of the biggest sections for its collections and the number of galleries covered by it. Under his tutelage soon everything fell into clockwork regularity guided by diaries and registers and due dates, so that no item of work was lost sight of or overlooked. This habit seeped down to his subordinates, the Assistant Curator, the Taxidermist and the Attender. There was a time when no section had too many staff members, and whoever was there needed no goading to be regular in his duties. After he had thus systematised his section's work, Dr. Satyamurti took to writing catalogues of the Section's collections and guide books to different galleries of the Section.

He took over as the Superintendent of the Government Museum on 23rd August 1958. He came at a propitious time when funds applied for earlier were granted by the Central Government. New buildings for a Bronze Gallery and a Natural History Block and an additional building for the Chemical Conservation Laboratory were sanctioned. Funds were also made available for reorganizing a number of galleries and for new equipment for the Conservation Laboratory.

Dr Satyamurti straightway got down to work. Dr. S. Paramasivan who founded this Laboratory in 1930 and had really done a magnificent job was invited by Government to help in setting up the additional block to the Laboratory and was again his committed self and looked into every aspect of the design of the Laboratory building, of the furniture and fittings, the equipment for Chemical analysis and conservation.

The Superintendent himself, as a natural history expert, looked after the work of the design and display of the Natural History Block. Bronzes came under the purview of the Curator for Archaeology Section and naturally the design of the new building for the Bronze Gallery and the display of the bronzes in it was left to the Curator for Archaeology. The Bronze Gallery building consisted of a ground floor, a mezzanine floor and a first floor. The bronzes were displayed in the ground and mezzanine floors. On the ground floor, they were arranged iconographically — the Vaishnavite bronzes on the left and the Saivaite bronzes on the right. Some masterly pieces was arranged in a row along the middle of the hall – the Nataraja from Velankanni the Ardhanariswara from Tiruvengadu etc. The mezzanine floor was given over to great bronzes arranged periodwise to give visitors an inkling of how the same theme was differently presented stylewise as we passed from Pallava to Chola to Vijayanagar to Nayak times. This was most striking in the two sets of images representing Venugopala, Rukmini and Satyabhama, both coming from Chimakurti. In one set belonging to Chola times, the images are slim, fluent, less decorated and compelling in their beauty. In the other set from late Nayak times the images are stolid, ornamented heavily and generally unattractive. The Bronze Gallery has since undergone a metomorphasis and the old gallery look cannot be recognized in the latest arrangement. Since funds had not been forthcoming for new showcases for the Bronze Gallery, the old showcases were used for displaying the great icons after the showcases were given a nominal facelift.

Other galleries were also improved. ' Modernised' was the word used. Earlier the showcases were slopping ones or heavily framed glass ones for big objects. Quite often the wooden frame work and the wooden legs were carved and ornamented. The new showcases were sleek, vertical ones with objects fixed to the painted or cloth covered back in various ways, the effort being always to keep the objects at eye level on stands and against backgrounds that were unobtrusive. These showcases were lit from above with fluorescent tubes concealed from view at the top of the showcase.

The Metalware Gallery, the Ethnology Gallery, the Economic Botany Gallery, the Bird Gallery, the Kathakali showcase underwent this transformation one by one. Along with this change came better labeling: anodized aluminium labels, painted wooden labels, framed printed labels. It was a great attempt at transforming the museum galleries and it went on and on through the 1960's.

A Junior Gallery was very much on the mind of Dr. Aiyappan. It was to focus attention on the physical sciences. Since the Chemical Conservation Section was the only section in the Museum dealing with a physical science, the Curator of that section was entrusted with the task of organizing a Children's Gallery with exhibits dealing with physics and chemistry. I remember Dr Aiyappan reminding me about it in 1958 asking me to do something about it. Dr. Satyamurti, after he took over as Superintendent, told me that fifteen vertical showcases had been acquired and asked me to fill them up with exhibits some of which had already been collected and some of which had to be prepared. The Assistant Curator of the Zoology Section, Ms A. Vimala was asked by him to help me to set up the gallery. She was very imaginative, and after due discussion, we could evolve some order out of the exhibits available and design other exhibits to tell the story of the world and the story of man in the fifteen showcases. A good artist had fortunately joined museum service at that time and Dr. Satyamurti deputed him for the work of setting up the showcases. He drew magnificent backgrounds for prehistoric man, made miniature models of dinosaurs to roam the primeval forests in the dioramas, drew diagrams of the human body and its various organs and fixed the exhibits in the showcases as required by us. The Gallery was completed in 1960 and thrown open to the public on Children's Day in 1960 without any fanfare. When the Children's Museum came up in 1988, the same story of the world and

its evolution, man and his growth has been told on a larger canvas, with more varied features. Some of the Children's Gallery showcases have been incorporated into the scheme of presentation in the Children's Museum.

The Madras Museum is one museum among the large number of museums in India (apart from the Baroda Museum) to give equal importance to Chemical Conservation as a subject which is intimately associated with a museum and the protagonists of which were considered equally capable of handing the work of display and organisation of galleries like a curator of any other discipline. From the late 1950's onwards, in the Government Museum, there was the practice of each section setting up a special exhibit in the middle of the New Extension Gallery every month for highlighting some aspect of the section's work or collection. This helped sharpen the skills of the curator in display and in interpretation of an object and at the same time, bring to the attention of the visitors some important sculpture or some aspect of natural sciences or ethnology. Only one vertical showcase was invariably used by all the sections, modifying its internal space to suit their display. Since the Chemical Conservation Section did not have any collection of its own, it elected to put up in December 1959 an exhibition on glass in all its manifestations — its types, its immensely varied applications and the artistic side of glass. Materials were gathered from far and near, the Corning Glass Works in the United States, the Central Ceramic and Glass Research Institute, Ranchi, other museum sections. The same vertical show case was used and was divided into separate spaces with the help of plywood. The whole story of glass from the time it was known in history to the present when a whole range of glass products dazzle the market was told through objects, photographs and diagrams. These monthly special exhibitions as they were called by the Museum, was a feature of the work which the Madras Museum did in furthering educational activities.

A special event which was synchronized with the opening of the new blocks and new galleries was the holding in September 1963 of the first Museum Camp ever to be held in the country. The Camp was organised by the Ministry of Scientific Research and Cultural Affairs of the Government of India. The Museum Camp was intended to bring together the senior museum scholars and museologists and the younger entrants to the profession for a sharing of ideas and experience with reference to a particular field of study in Indian museums. For the first camp in Madras, the subject selected was sculpture. The organization of the Bronze Gallery in the Madras Museum was a fortuitous circumstance for it provided the participants with a chance to elicit from the museum personnel here information about the problems faced and the solutions found for them in the organisation of the Gallery. Dr. S.T. Satyamurti, the Superintendent and Mr. R. Nagasamy, the Curator for Archaeology were the participants selected for the camp for the Madras Museum. Mr.P.R. Srinivasan wrote the comprehensive Museum Bulletin " Bronzes of South India" which was released at the Camp. When the subject of conservation of sculptures was discussed in a session of the Camp, it was Mr. T.R. Gairola, the Chief Chemist of the National Museum, New Delhi and Chairman of the session, who sent for me and invited me to speak at the session on the conservation of bronzes in the Chemical Conservation Laboratory here.

That was also the occasion when all the three new blocks – the Natural History, the Bronze and Chemical Conservation blocks were opened by His Excellency Sri Bishnu Ram Medhi, the Governor of Madras. The date was 16th September 1963. The bronze figures had not been very prominently displayed earlier – they were displayed in two small rows on the first floor of the Front Building. Putting them up in a separate gallery in a meaningful manner meant that the Madras Museum had at last recognized the enormous worth of its master piece and enabled the public to view them at leisure and with ease so as to appreciate them better.

The flurry of activity connected with the organization and re-organisation of galleries was a feature of the 1960's in the history of the Madras Museum. It started with the opening of the Children's Gallery in November 1960 after it was imaginatively set up by the Curator, Chemical Conservation and Assistant Curator, Zoology Section. The Administration report of 1960-61 commenced appreciatively of the Gallery, "The entire display is calculated to arouse and hold the interest of young students while at the same time proving to be of a real educative value to the children".

The next landmark was the opening of the new buildings – two galleries and a Laboratory in September 1963. This has already been described in detail. Along with these major development came those of the modernization of the Metalware Gallery, the Ethonology Gallery, the Kathakali showcase, the Bird Gallery, the Reptile Gallery. Four new cases

were added to the National Art Gallery. In 1963-64, 21696 old postage stamps of all countries were purchased from Father C.M. Hilary of Rajanoor in the Kanyakumari district. These became the basis of a Philatelic Gallery opened in February 1966 in the newly constructed hall on the first floor adjacent to the Botany Gallery. In 1967-68, a Gallery of Modern Art was opened in the rear room of the National Art Gallery. This became the precursor to the Gallery of Contemporary Art when it was inaugurated on 25th January 1984.

The 1960's also saw the Superintendent of the Government Museum, Madras being recongised for what he was: the head of one of the major museums of this country. He was made a member of the Central Advisory Board of Museums and also elevated to the membership of the Standing Committee of this Board. His advice was sought on all subjects related to museums, and the Superintendent was well equipped to give it.

Recognition came to the Superintendent in another way: his designation was changed to Director of Museums from 23.2.1965. A post of Assistant Superintendent had been sanctioned in 1962 and Thiru P.N. Mohan Das took charge as Assistant Superintendent on 1st January 1963. Now his designation was also changed to Assistant Director of Museums. Dr. S.T. Satyamurti's personal stature as a museum expert grew further when he was selected to represent the country in two ICOM General Conferences – one at the Hague in 1962 and another at Cologne in 1968. He was also invited to edit the publication *Museums Review* in 1961 and 1962. He participated in the UNESCO Regional Seminar in New Delhi and Bombay in January 1966 as one of the three Indian participants and presented a paper "Current Trends in Museum Functions".

Scholarly work was the other feature which marked out the Madras Museum. Even as they collected objects, cored for them, showed them to other research scholars who wished to study them, the curators themselves studied the objects, identified them, wrote about them and published books and articles. The Bulletin series that Thurston had initiated prospered and renewed itself and some of the most learned contributions to Indian Archaeology and Anthropology, Numismatics and the Natural Sciences came out as Madras Museum Bulletins and have remained important reference books to this day.

These ensured the scholarly reputation of the Madras Museum. This was further enhanced by a programme of exchange of these publications with those of foreign museums and cultural institutions. About 80 foreign institutions were on the exchange list and the Madras Museum received a steady stream of excellent periodicals and bulletins published by these institutions. In turn whenever a museum publication came out, including the Administration Reports, the Museum sent a copy to each institution listed depending on the type of exchange agreement. Invariably the publications received, except for a few considered extremely apt for museum work were sent to the Connemara Public Library. Year after year the Connemara Public Library's note about the number of institutions whose publications were received and number of publications received by it was included in the Museum Administration Report.

For most of the 1970's, Dr. S.T. Satyamurti was in office as Director of Museums and this period was marked by some remarkable trends. One was the construction and the opening of new blocks or galleries. In June 1975, a new Zoology Block was opened next to the Archaeology shed and opposite to the old Block. In September 1976, a new Numismatics Gallery was inaugurated in a room on the first floor of the Bronze gallery building. In May 1978, a Sculpture Garden was formed around the Archaeology shed, was opened to the public.

Another was the participation of the Museum in the annual Trade and Tourist Fair of the government organised on the Island Grounds near the War Memorial. It started in 1973 and went on till the early 1990's. In the early years, the Museum was given space to set up an individual pavilion. In later years, in the time of Mr. C. Ramadas, IAS., as Education Secretary, a single pavilion incorporating all the wings of the Education Department was set up, specially designed to be attractive and for two years running, the Education Pavilion won the honours as the best government pavilion of the Tourist Trade Fair. Ever year, beginning with December, activity for the organization of the museum pavilion started and went on till early January when the Tourist Trade Fair was inaugurated. Though this activity lent a competitive edge to originality of design and thematic content, in the course of years, it led to disturbing commercialism.

Another welcome trend was the organsiation of a painting competition for school children. Schools were invited to send children of four age groups to an on-the-spot painting competition held on four successive Fridays of a particular month decided upon for the competition. Children sat in the halls of the New Extension Galleries, in the shadow of great sculptures and drew what they had already prepared themselves for. They could paint any theme. It was a fascinating spectacle, year after year. Apart from the winning entries, a large number of consolation prizes were awarded to encourage children. Invariably a panel of eminent artists judged the entries and within the sanctioned amount, good articles or books were selected for the prize winning children. This activity has continued down to recent times, and the Madras Museum had carried it out much earlier than several organization which do it at present.

Still another good trend was the celebration of the important events or anniversaries on March 1973, VOC Day was celebrated fittingly with a meeting lauding his nationalistic contribution and with the screening of the Shivaji Ganesan starrer "*Kappalottiya Tamizhan*". In April 1976, Robert Bruce Foote's contributions to geology and archaeology were recalled in a seminar organised by the Museum jointly with the Archaeological Survey of India and the Geological Survey of India. Ananda Coomaraswamy's birth centenary was celebrated with a seminar on his work in Indian art history and an exhibition portraying his life and work. A special brochure listing the landmarks in the life of the great art historian was produced at the Museum Press and distributed to the public at the seminar and the exhibition.

A few disparate events also mark the 1970's. A documentary film on the Museum entitled "The Glory of Man" was produced by the Tamil Nadu Film Institute in 1969-70. In 1975-76, portraits of the British Rulers till then hung in the Rajaji Hall, were removed to the Museum. Around 1975, there was an abortive attempt to bifurcate the Museum into two museums each specializing in the humanities and the natural sciences. In September 1978, the Board of Studies in Museology of the Madras University met. Dr. S.T. Satyamurti and Mr. Harinarayana attended it as members. As a consequence of the proceedings of the meeting, the syllabus in Museology was prepared by the then Director of Museums. This also failed to proceed further though Government issued an order permitting Thiru. Harinarayana to be the Director of the course whenever it was launched. In December 1978, an International Congress of Anthropological and Ethnological Sciences was held at New Delhi. Mr. N. Devasahayam, Curator for Anthropology was deputed from the Government Museum, Madras to participate in it. Dr. A. Aiyappan, the former head of the Madras Museum was the Chairman of the Reception Committee of the Congress, and at his suggestion in this capacity, Mr. N. Harinarayana was deputed by government to participate in the Congress. An exhibition of the publications of the museum dealing with Anthropology and Ethnology was arranged at the Congress.

By June 1978, Dr. Satyamurti had completed an extension of one year which had been given to him by Government and he retired on 30th June 1978. Mr. N. Harinaryana who had become Assistant Director of Museums on 1st January 1977, took over as Director of Museums from Dr. Satyamurti.

Mr. Harinaryana joined the Government Museum, Madras as Curator, Chemical Conservation Section in a leave vacancy on 5th August 1954. When the permanent incumbent of the post came back in August 1955, Mr. N. Harinaryana left. When the same post fell vacant again in May 1958, he came back to the Madras Museum. From May 1958 onwards but for a six years stint as the Head of the Conservation laboratory of the Salar Jung Museum, Hyderabad. Mr. Harinarayana continued in the Madras Museum till his retirement on 31st March 1989. He was an Education Officer for a year from September 1971, Assistant Director of Museums from January 1977 to June 1978 and Director of Museums from July1978 to March 1989. He had taken his Chemistry Honours Degree in 1951 and his B.Sc.,(Tech) in Chemical Engineering which was then a post-graduate course of the Madras University in 1953. He had been to Paris on a French Government Fellowship from August 1961 to May 1962 and to London on a British Council visitor Fellowship in June and July 1962. He knows French, besides English, Tamil and Telugu. He studied Museology in the Ecole du Louvre in Paris in 1961-62.

For him it was a fortuitous circumstance that Government issued an order in March 1979, for the Government Museum, Madras to take over the Salem Museum which had been set up by the then Collector of Salem Mr. A.M. Swaminathan, I.A.S., with a collection of objects emanating from the district.

Earlier the Director of Museums had written to government about the desirably of starting a museum in each district to represent the ethos of the district. "The district museum must be an epitome of the history, art, culture and natural history of the area covered by the district. It must be a multi purpose museum so that under one roof, a visitor can form an idea of the district in all its varied aspects, said the proposal. The proposal suggested the Salem Museum then existing under the Collector as a starting point for initiating district museums across the state. The note for the proposal emanated for the Chemical Conservation Laboratory when I was in charge of the Laboratory. It was sent to Government by Dr. S.T. Satyamurthi. Government approved the proposal in principle at first, and in course of time issued the order for taking over the Salem Museum, which was done in March 1979.

This marks the beginning of the district museum movement in Tamilnadu. From that time onwards, year after year proposals were included in Part II schemes for district museums in district after district. After the take over of the Salem Museum in 1979, it took 2 years for a museum to be inaugurated in Madurai in January 1981. Similarly, the Trichy District Museum was opened in February 1983, the North Arcot District Museum at Vellore in 1985 and the Erode Museum in 1987. The South Arcot District Museum at Cuddalore came up in 1988 and in Mach 1989 the office of the Nilgiris District Museum was set up at Udhagamandalam preliminary to the organization of that district museum. The movement picked up momentum steaily and by March 2001, the 20th District Museum was inaugurated at Virudhunagar.

Experience has shown that district museums served their projected purposes well. They became focal points for deposition of interesting objects of art and natural history found by people of the district. They conduct exhibitions, lectures, seminars and workshops in art and science for the people of the district. Through a proposal launched after the opening of a district museum, each of the museums was provided with facilities for these educational activities.

In a way, the district museum is an extended educational arm of the Museum at Madras. Nehru's exhortation at the Centenary Celebrations for the use of the museum as a means of educating people had strengthened what was already a well established activity of the Museum. In 1949, Dr. Aiyappan had initiated museum technique courses for batches of teachers with the active co-operation of what was then the Directorate of Public Instruction. The idea of the course was that the teachers trained in it would train other teachers and pass on their knowledge of the techniques required for setting up school museums. Year after year these courses went on till quite late in to the 1960's. In 1969, the Zoology Section started offering a short term training course in Taxidermy. The beneficiaries of this course were mainly attenders in Zoology Departments of various colleges.

The Chemical Conservation Laboratory would not lag far behind. In 1975, it began offering what is called the Refresher Course in " Care of Museum Objects". The title of the Course was chosen with great caution. Museum objects is a generic term for objects found in museum collections. These may be objects of art, anthropology or natural history. Preservation of natural history objects is generally the responsibility of the natural history sections of the Museum. The Refresher Course does of course refer to the natural history objects in passing. This course continues to be offered down to the present. It is open to the curatorial personnel of a museum and the number of participants is restricted so as to be able to give better attention to the selected persons. It has attracted curatorial and conservation personnel from institutions in the State and outside.

Training courses, in the Museum are attempts to impart intensive instruction in museum techniques. Workshops on the other hand, are a means of spreading awareness of a subject of study through interaction with experts in the field. A workshop may or may not involve hands - on exercises. Several workshops have been organised in the Museum especially in the 1980's. In February 1982, a workshop on "Museum Education" was conducted by the Museum in collaboration with the Max Mueller Bhavan and the Department of School Education, Tamil Nadu. Dr. Horst Hershal, Director of the Institute of Art Education, the German National Museum, Nuremberg was the Workshop Director. In December 1984, Dr. Joseph Riederer of the Rathgen Research Institute, Berlin conducted a Workshop for Conservators from Tamilnadu and Andhra Pradesh. There was a workshop on "Museum Display" in June 1988. The British Council arranged for a British expert, Mr. Christopher Hudson, to conduct the workshop.

The onset of the district Museum movement did not halt the expansion of the Government Museum, Madras. In December 1980, the construction of the buildings for the Children's Museum and the Contemporary Art Gallery was begun. Both had been long in the offing but their sanction crystallized suddenly. Director had to constantly interact with the PWD and the Government Architect to ensure that the best design of both the galleries could be had within the amount sanctioned. For the Children's Museum, a committee of museum experts and educational personnel was set up and their advice sought. The Committee approved largely the design put up before it except for suggesting that instead of a second floor, a basement could be provided in which the workship for preparing exhibits could be located. This suggestion was accepted and basement constructed and Design and Display Section with its workship and related equipment was located in it. It was spacious accommodation.

It was in 1979-80 that the Design and Display Section was sanctioned through the direct interest shown by the then dynamic Secretary of the Education Department. Mr. E.C.P. Prabhakar, I.A.S., Equipment for the workship was also sanctioned and purchased and installed. Later it had to be moved to the basement of the Children's Museum building. The idea in forming the Section was to introduce professionalism in design of galleries and display therein through staff inclined to think originally and try new ideas. But the Section did not rise to the full potential expected of it.

The Gallery of Contemporary Art and the Children's Museum were the two major items of expansion of the Madras Museum in the 1980's. Already two rear rooms in the building of the National Art Gallery had been utilized for displaying modern art. But they were quite few and were crowded together in the insufficient space available for them. That is why an annex to the National Art Gallery was contemplated and Government was addressed for sanction. By the time the sanction came the concept of a gallery for employing the enlarged collections of modern paintings and sculptures was formed. The National Art Gallery Art Purchase Committee was quite active and recommended liberally purchase of a number of works of art submitted to it in answer to its advertisement in the newspapers. The Committee took the line that the National Art Gallery should fulfill its role of art patronage and artists were also keen that their works of art should find a place in the collection of a prominent museum like the Madras Museum. Even then the paintings and sculptures to be displayed were carefully selected and arranged in the order of the dates of birth of the artist. The building when it came up was a three storeyed building with one storey forming a mezzanine floor. The art works were displayed on the ground floor and the mezzanine floor. In both floors, the front portions were used as a lobby on the ground floor and an exhibition hall on the mezzanine floor. On the ground floor, the portion at the back was set apart for a photographic studio for systematic recording of the objects in the collection, but here again, the objective remained quite unfulfilled. The top floor was used for the office of the Curator of the Gallery. The Gallery of Contemporary Art was inaugurated on 25th January 1984 by the Consul - General of the Federal Republic of Germany. Thiru T.D. Sunder Raj, I.A.S., Secretary of the Education Department, presided.

The Children's Museum was a more complex work. There were very few readymade exhibits for it. The Children's Gallery was there as a source of inspiration. But it had only 15 showcases. In the Children's Museum, the exhibition area available was many times that of the Children's Gallery. PWD put a lot of thought in the construction of the building of the Children's Museum. The foundation for the building was specially laid. Its facade had a serrated appearance to get more wall space. A ramp was provided on one side for handicapped children to enter the Museum. One day, a Government Order was received sanctioning a glass encased lift from the ground floor to the top floor of the building so that children may have a view of the galleries as they went up by the lift. It was understood that the idea of the glass-caged lift came from the Chief Minister himself and the PWD did their best to erect a lift encased in glass on the gallery side.

The conception of the exhibits was a matter in which the Director had to put in a lot of thought. In this he was ably helped by Mr. P. Jawahar, then Curator of the Zoology Section, who was put in charge of organising the Museum. It was felt by the Director that a child going through the galleries should get an idea of how man came to be what he is today through the several civilizations which happened in history, how the different costumes of men of different countries proclaim the colourful variety of life everywhere, how science and technology developed from the simplest of contrivances to the most complex of machines, how different types of living beings have basically similar looking structures. All this was said not in

detail but in out line; not so much in words as through pictures and models. Mr. Jawahar marshalled the services of the Design and Display section and the Technical Assistants of different sections, especially Thiru Muthukrishnan who translated to the background of the showcases the ideas they were given from illustrated books. It was good team work which led to a fascinating museum despite odds faced in its making.

This Museum was inaugurated on 11th April 1988 by His Excellency P.C. Alexander, the Governor of Madras. Mr. S.T. Kasirajan, I.A.S., Secretary, Department of Tamil Development - Culture presided. It was a well attended function.

In 1979-80, the Office of the Director of Museums was shifted from a room in the Office Block to the building in which it is located now. Originally this building was meant for seating the Assistant Director and for locating the Record Section. When the Director moved into the present building, the Assistant Director who was sitting in the Old Block of the Chemical Conservation Laboratory was shifted to the Office Block.

It was again during the same year that a major effort was made to reorganize the Bronze Gallery and the National Art Gallery. A committee of design experts like Mr. Dasarath Patel and scholars like Mr. C. Sivaramamurti was formed to go into the design of the Museum. The Committee suggested that the best objects in the collection of the Madras Museum, viz. the bronzes should be displayed in the best building in the Museum campus viz. the Indo-Saracenic structure that houses the National Art Gallery. The exhibits of the National Art Gallery could well be moved into the Bronze Gallery building. Elaborate plans were drawn up and considered. As a great deal of finance was required for the scheme, it was not pursued vigorously.

In April 1988, a fully renovated Folk Art Gallery was opened to the public. The striking feature of this Gallery was a big dioramatic background painting done by Mr. Krishnamurti, an artist of repute who has won laureh as an award - winning art director in the field of cinema. The naturalness of the background and of the Therukoothu figures in the foreground reproduces the rural atmosphere of a Therukoothu performance. The whole gallery has been designed to bring out the deeply artistic content of folk art.

The Eighties were also the years in which exalted figures in the field of art were projected to the public through exhibitions and seminars. The first was the celebration of the birth centenary of Pablo Picasso, in collaboration with the Alliance Francaise and the Lalit Kala Akademi. The second was the celebration of the birth centenary of Subramanya Bharati the legendary Tamil poet who made waves with his passionate appeal to patriotism and progress through his limpid poetry. A seminar and an exhibition of the works of Bharati were arranged on the occasion. The 1000th year of the ascension to the throne by Raja Raja Chola whose reign was a memorable period of Tamil history was marked by spectacular celebrations organised by Government at Thanjavur in September 1984. The Director and several curators participated in the Celebrations and presented papers at a seminar arranged in connection with it.

Two important events linked closely with the Madras Museum could not be overlooked; the Golden Jubilee celebrations of the Chemical Conservation Laboratory in December 1982 and the Platinum Jubilee of the Pudukottai Museum in December 1986. The Chemical Conservation Laboratory has the distinction of being the first conservation laboratory to be set up in a museum in India. The Indian Association for the Study of the Conservation of Cultural Property, New Delhi, collaborated with the Madras Museum in the celebration of the Golden Jubilee by holding its annual National Seminar at the same time in the Madras Museum. The subject selected was the conservation of textiles. It was for the first time that the IASC was holding it seminar outside Delhi and this set a precedent for it to hold its annual seminars in venues other than Delhi. The Seminar held at Madras was a huge success.

The Government Museum, Pudukkottai was actually set up by the Raja of Pudukkottai in 1911 and handed over to the State Government at the time of the accession of the State to India. It was a small museum in a small palace of the Princely state but it contained an excellent collection of objects including some documents of the State. In 1986 it completed 75 years of service as an unfailing attraction for visitors to Pudukkottai. This occasion of the Platinum Jubilee of the Museum was fittingly celebrated on 22nd December 1986 with a seminar on its history and collection and its Curators being honored on the occasion.

The Eighties of the 20th Century were the years when the Museum colloborated with a number of cultural institutions and scholarly bodies for organizing lectures, exhibitions, seminars, workshops etc and proved it value as a patron of art and learning. It joined hands with the Indian History and Cultural Society in organizing its 5th Conference, with the Institute of Kongu Studies for arranging a seminar on the social and cultural history of the Salem District, with the Numismatic Society of India for organizing its 71st Annual Conference, with the Tamil Nadu Folklore Studies Society for organsing a folk art festival and seminar in August 1986.

Similarly the Museum collaborated with the Soviet Cultural Centre, the British Council, the Alliance Francaise, the Max Mueller Bhavan, the Indo-American Association for organsing exhibition, lectures, seminars etc. Notable among such events were an "Exhibition of glass paintings from Europe and India" in association with the Max Mueller Bhavan in March 1987: Festival of USSR in India 1987-88, "V. I. Lenin, Artist and Photographer Exposition" ; "Fotosheltex 1987" – a photography exhibition from the Art Studio of the Soviet Culture Centre; "Graphics" by Gunter Grass from the Max Mueller Bhavan; "The Cacausian Chalk Circle" by Bertolt Brecht from the British Council. The last was a real attempt to promote modern drama by permitting the sylvan surroundings of the Museum grounds for staging the play.

The *piece-de-resistance* of the Museum activities of the 1980s was a monthly series of programme attractively titled "PANORAMA TAMIL CUTLURE". It was suggested by the then Secretary of Tamil Development - Culture, Dr. Avvai Natarajan. He instantly composed a verse in Tamil to be printed on all invitations to the programmes of the series. The English rendering of the verse was likewise printed on the English side of the invitations. Jatin Das the eminent artist who visited the Museum at the time of one of the programmes was so taken up with the idea of the programmes that he designed a poster to be used for all the programmes and displayed in important public and tourist centres. The series was inaugurated on 29th September 1984 by Thiru C. Aranganayagam, Hon'ble Minister for Education. The inaugural programme was a lecture - demonstration by Dr. Padma Subramanyam. There were in all 74 programmes of which 50 took place by March 1989. Top names in the fields of Tamil music, dance, drama, literature, crafts , cinema participated in this series and spoke on their experiences ,their views on art and culture, and their approach to the fields of their specialisation. Their words were all recorded on tape. If only these could be transcribed and published, they may well be original contributions by the Museum to a deeper understanding of several of the arts through their practitioners.

The institution of the Prof. T. Balakrishnan Nayar Endowment for lectures in archeology, anthropology and museology was another happening of the Eighties with a direct link to the promotion of studies in the humanities side of museum work. Prof. Balakrishnan Nayar besides being an eminent educationist, historian and archeologist, was also connected with the Madras Museum through his tenure as part-time Numismatic Curator of the Madras Museum for some time. His deep scholarship was combied with rare courtesy and politeness. The endowment was made by his daughter, Dr. (Ms) Mathangi Ramakrishnan and son-in-law Dr. Ramakrishnan. The first lecture under the endowment was given on 28th and 29th November 1984 by Thiru.K.R. Srinivasan, an archeologist of eminence who had retired as Deputy Director General of the Archeological Survey of India. He spoke on "The Harappa and the Vedic Cultures — musings on some moot problems" The learned lecture was later brought out as a Museum Bulletin. Others who gave lectures under the endowment were Dr.V.H. Bedekar, Mr. K. G. Krishnan, Mr. P.R. Srinivasan, Dr. Ashok K. Ghosh, Dr. G.D. Sudhakar, Mr. K.T. Narasimhan, Dr. S. Gurumurti.

The Eighties were also the time of the Festivals of India, and the Government Museum was invariably one of the museums selected to lend objects for the exhibitions conducted in connection with the festivals. The largest number of objects loaned was 58 to the ADITI exhibition in America to portray the richness of India's craft traditions. The Director of Museums, Thiru.N. Harinarayana was invited to attend the inauguration of the Indian Art Manifestation at Stockholm in October 1987. Just prior to that he was one of the Indian delegates to the Asian Relations Commemorative Conference. He participated also in the V World Tamil Conference at Madurai in 1979-80, the Raja Raja Chola Celebrations at Thanjavur in September 1984; SAARC, Archeological Congress in January 1986 and the International Symposium on "Mural Paintings" at Ajanta in April 1980.

One other amenity which the Museum provided in an improved way in the 1980's was the canteen. There had been a canteen in an old buildings let out on lease to private parties which were found to provide inadequate service for the public. Cleanliness was wanting and prices of the eatables were high. When government was addressed for a new building for a canteen with good facilities, it was sanctioned. A two storied building in place of the old building was constructed. Instead of leasing it out to a private party on the basis of the highest tender, it was considered that the running of the canteen could be entrusted to a well established social service organisation like the Guild of Service which was trying to help indigent and destitute women to rehabilitate themselves through employment in the Guild of Service which had a reputation for good catering at many government parties. When it was approached, the Guild gladly accepted the offer to run the canteen on conditions mutually agreed upon. The rates for the snacks were fixed and museum employees were to be given special concessional rates. The ground floor of the canteen building was given over to the public and the first floor was set apart by for the museum staff as a tiffin-room-cum canteen. The preparations were wholesome. Somehow a few museum staff members were averse to the arrangement and discouraged patronage of the canteen. Around 1990, the canteen was handed over to the Tamil Nadu Tourism Development Department which ran it like an expensive restaurant. After sometime it folded up. Later the canteen building was handed over to the Department of Etymological Dictionary Project. for its Offices.

Just as the Eighties were about to end, Thiru. Harinarayana retired on 31.3.1989 and Thiru. G. Kesavaram who had been Assistant Director took over on 1.4.1989. Thiru. Kesavaram had a Master Degree in Zoology and after being a Lecturer in Zoology to the Thiagaraja College, he joined the Museum as Curator, Zoology Section in April 1961. He became Assistant Director in November 1979. He was Director of Museums upto September 1991. His retirement signalled the posting of officers from the IAS to man the post of Head of the Museum.

One of the early acts of Mr. Kesavaram was to reduce the visiting hours of the Madras Museum from 7 am to 5 pm to 9 am to 5 pm. It was a tradition of the Madras Museum that tourists and pilgrims could visit it at early hours in the morning when the sun is still young for the day and the visitors could have enough time on their hands for their other visits. With this change in visiting hours, that facility was lost.

Thiru Kesavaram continued the opening of district museums. Three museums saw the light of day in his time: those at Udagamandalam, Kanyakumari and Coimbatore.

One important event of his time was the holding of the Museum Camp in February 1990. It was the 20th Museums Camp. The very first Museum Camp was held in 1963 in the Madras Museum. 27 years later, the camp came again to the Madras Museum.

Two significant steps that Mr. Kesavaram took were the erection of a decorated wall in front of the plain entrance of the New Extension Galleries. The wall contained figures of a dinosaur, of the Ardhanareswara bronze and other natural history and archeology and anthropology objects and is intended to inform the visiting public about the contents of the Museum. The other significant step was to plant a high figure of a dinosaur in front of the Children's Museum building. Both are unmistakable landmarks of Mr. Kesavaram's artistic taste. He did not occupy the splendid quarters meant for the Director in the Museum Campus and a little time after he retired, the building was handed over to the office of the Cauvery Technical Cell.

After Mr. Kesavaram left in September 1991, there was a gap of two months before Mr. M. Raman, a senior I.A.S. officer was posted to head the Museum from 5.4.1993.Because of his high IAS ranking, the post itself came to be called Commissioner of Museums

One off the first acts of Mr. Raman was to air-condition the Museum Theatre. Nor that air conditioning had not been thought of earlier. There was a Museum Theatre Committee constituted by government sometime in 1987 under the Chairmanship of Justice S. Mohan and with members prominent in the fields of theatre, both Tamil and English, including Mr. Manohar the well- known Tamil stage personality. The Committee had considered air-conditioning but felt that it might interfere with the heritage quality of the building. Moreover the bunch of fans hanging through long shafts from the high

ceiling lent the theatre a charming quality which might be lost if they are removed consequent on air-conditioning. One good result of air-conditioning is that it keeps out the noises from outside and gives a modern touch to the old theatre.

Mr. Raman also made a move for renovation of the Bronze Gallery. Special showcases and special lighting were the features of the new arrangement. It was an attempt to keep abreast of modern technological trends. The renovated Bronze Gallery was inaugurated by the Hon'ble Chief Minister, Dr. J. Jayalalitha on 14th April 1992. She also laid the foundation for the Pallavapuram Southern Art Township.

Thiru. M. Raman, I.A.S., handed over charge as Commissioner of Museums to Thiru.T.R. Ramasamy, I.A.S., on 24th January 1993. But Mr. T.R. Ramasamy, I.A.S., was here only for less than three months and handed over charge to Mr. M. Raman, I.A.S, on 4th April 1992. Thiru. Raman's tenure this time was quite brief and on 23rd May 1993 he handed over charge to Mr. M. Ramu, I.A.S., whose tenure lasted for two years upto 30th June 1995. He was succeeded by Mr. Naresh Gupta, IA.S., who was Commissioner from 6.10.1995 to 22.5.1996. The next Commissioner was Mr. K. Deenadayalan, I.A.S., who headed the Museum from 23.5.1996 to 20.7.1997. Mr. S. Rangamani. I.A.S., who came after Mr. Deenadayalan was Principal Commissioner of Museum from 21.7.1997. Following him Dr.R. Kannan, Ph.D., I.A.S., has been Commissioner of Museum from 23rd May 1999.

The period of Administration by the senior officers of the IAS from 1991 onwards is marked by two characteristics: one, continuation of the programme of the earlier Directors; two, very trendy, very innovative, very radical measures have been quickly put into action.

For instance, the programme of opening district museums was implemented systematically till the 20th District Museum was opened on 10th March 2001 at Virudhunagar. Ten district museum were inaugurated during this period.

Similarly a programme of cultural activities called "PANORAMA – TAMIL CULTURE" which consisted of lecture - demonstrations on dance, music, literature and drama was vigorously pursued till January 1992 when it seems to have been silently discontinued. A unique event related to the Botany Section was the holding of free monthly Siddha Medical Camps. This has been pursued devotedly in collaboration with the Siddha Medical College and other allied institutions. Each camp was marked by a popular lecture on an aspect of Indian medicine. The Botany Section has been closely linked with this programme which is an instance that museum collections are not just lifeless objects but can be a source of lively knowledge related to everyday living.

Reorganisation of important galleries like the Amaravati Gallery has been pursued. This is known to be an important piece of work, but still surrounded by controversy on account of the value of the art pieces. So a committee of experts and scholars from far and near met on 16th August 1998 and concluded after inspecting the objects in the existing condition that they would be better off if removed from the walls and mounted on pedestals. After this, experiments were made to find out a suitable method of prising out the sculptures from the walls, and after various trials, the electrical drill has been found to be the most suitable tool for the purpose.

One happening during this period was the shifting of district museums from their rented locations to more suitable government accommodation elsewhere. Thus the Vellore Museum was shifted to a more spacious building in the Fort Complex; the Trichy Museum went over to the historic Rani Mangammal Palace. The Thiruvarur museum was shifted to a government building.

One important achievement of this time is the reprinting of much-sought-after old publications of the Museum. As most of them have exceeded their copyright time, private publishers brought them out freely and were minting money. An example was the classic "*Castes and Tribes of South India*" by Edgar Thurston. The re-printing of several other classics like Nagapattinam bronzes by Thiru. T.N. Ramachandran, the Amaravati sculptures by C. Sivaramamurti, The Handbook of the Madras Museum by Dr. Aiyappan and Satyamurti; the Handbook of Museum Technique edited by Dr. Aiyappan and S.T. Satyamurti "Bronzes of South India" by P.R. Srinivasan was carried out. This is an outstanding achievement and is a re-dedication of service to the scholarly world for which the Madras Museum has always cared deeply.

Now comes the most important contribution of this period of administration: the use of the 151st year celebration as a the reason for getting large and valuable funds for restoring the historic buildings of the Museum Complex. The sanction obtained is unprecedented. Work has been entrusted to the PWD who are stated to be in consultation with the Archaeological Survey of India.

The other important contribution is the introduction of high-tech devices into all aspects of museum work. Computerization of museum work has been done in a large way. At the moment it is the computer that dominates museum thinking. A web site has been created for the Museum and is stated to be the largest website on record. One has just to visit it to know everything about the Museum.

Display in the galleries has been modernized beyond expectations. Lighting of the most modern type has been introduced in the Gallery of Contemporary Art and in the Bronze Gallery. The lighting is easy on the eye, and resplendent on the objects. Dichroic halogen lighting activated by infrared rays" is the technical description of the modern lighting in the gallery. In the Bronze Gallery the show cases are made without disturbing wood or metal framework and are lighted from the top. On the ground floor of the Bronze Gallery, a Nataraja is exhibited at the back against a background simulating the cosmos. The use of high tech facilities has become the norm everywhere and a few of the museum galleries have been rushed into the new millennium.

In the years 2000-2001, the Museum colloborated with the National Folklore Support Centre in arranging workshops on techniques of Indian crafts like Kalamkari (July 2000), Madhubani paintings (September 2000). Worli Paintings (November 2000), Pattachitra (December 2000) Rajasthani Paintings (March 2001). Bastar Paintings (May 2001), Pithora Paintings (August 2001), Pata Paintings (September 2001). In all these workshops, traditional craftsmen actually working in the respective fields showed to the participants how they produced these masterly folk art products. There is nothing more stimulating to the mind than watching a craftsman at work on his craft. The Museum helped the participants of these workshops to get this experience and gain an insight into the abundant folk traditions of our country. All the activities of the museum are described in great detail along with excellent articles and colour photographs in the Museum's Journal published regularly half -yearly from September, 1999 onwards.

Dr.R. Kannan, I.A.S., the present Commissioner of Museums has picked up enormous knowledge of museums and museology in the short time for which he has been associated with the Madras Museum. He has brought out a catalogues of Jain sculptures written a bulletin on disaster management and published his approach to a holistic view of dating of antiquities. He is a votary of the ultra modern gadget and has succeeded in turning government round to his way of thinking.

It can be said that the Museum is firmly and steadily put on the road to progress in the new millennium.

N. Harinarayana
(Formerly Director of
Museums,Tamilnadu)

Acknowledgements: I thank Dr. R. Kannan, I.A.S., Commissioner of Museums for giving me the opportunity of writing his article and Calendar of Events for the Souvenir to be released on the occasion of the 151st celebrations of the Government Museum, Chennai. My thanks are due to Thiru K. Lakshminarayanan, Assistant Director of Museums for providing me the facilities required for preparing this piece. Several Curators and other staff members helped me in getting the material required for this work. Finally, I must say that the two Stenographers, Mrs. V. Sasikala and Mrs. S. Thara had to work hard on the manuscript to produce a neat fair copy. I thank them both for all their patient and sincere efforts.

We recall ....

All the members of the staff of the Department of Museums, both technical and ministerial, are to be congratulated for their enthusiastic and hard work. This was done in a Participatory manner for the common objective of making the celebrations successful and the museum on par with the best in the world. The staff of this museum of the Assistant Director, Thiru K.Lakshminarayanan, Curators, Assistant Curators and other staff have made their contribution to the success of the massive renovation work to the tune of Rs.444.40 Lakhs carried out within six months at breathtaking speed. Curators Thiru J.R.Asokan, Thiru R.Balasubramnian, Thiru P.Jawahar, Thiru K.Sekar, Thiru Saravanan,Thiru S.Sundararajan and others were in charge of the gallery renovation. I record my appreciation of their hard work by night and by day and on all holidays.

Thiru S.Ramakrishnan, I.A.S. has been a source of inspiration and technical advice. Dr. K. V. Raman, veteran Professor of Archaeology and Thiru K.T. Narasimhan, the Superintending Archaeologist, Archaeological Survey of India (ASI), Chennai have given advice to us in the reorganisation of galleries. Thiru Narasimhan has accompanied me to several monuments during my tenure as Commissioner of Archaeology and shared all the knowledge that he has accumulated over three decades in the field. This resulted in the world class renovation and conservation of the Tranquebar Fort. He has also advised during the renovation of the museum complex also. Thiru Chella Pillai, former ASI engineer, despite his advanced age and ill health has been a part of the Public Works Department effort to renovate the museum theatre buildings. Such dedication has motivated others like me and the museum staff to effort till the last ounce of energy is exhausted.

The engineers of the Public Works Department led by their Chief Engineer(Buildings), Thiru T.Jeyachandran have taken keen interest in doing the work according to archaeological principles. At each stage, Thiru Jeyachandran consulted me and the other experts. He has climbed on the roof of the theatre with me and Thiru K.T.Narasimhan several times to make sure that the work has been done according to archaeological norms. Thiru S.Shanmugam, Executive Engineer, North Presidency Division and the Assistant Engineers on the campus, Thiru R. Pandiarajan (Civil) and Thiru S.M.Pugazhendi (Electrical) have taken a lot of interest. The participatory approach ensured that the Assistant Engineers served as members on the gallery reorganisation committee. Similarly, the staff of the museum were consulted by them on the work to be done. The museum staff have taken part in the renovation of the heritage museum theatre and compound wall. The stone was identified by us as Satyavedu (Andhra) type soft stone and not Rajasthan red sand stone.

To the donors to our collections, I wish to record my deep sense of gratitude: Southern Railway, Salem Steel Plant, Seshasayee Paper Mills, Salem Silver Association, EID Parry Ltd, Lakshmi Machine Works and others.

Tmt. Sugantha, Thiru Balasundaram and Thiru Parthasarthy retired during my tenure as Assistant Directors (ministerial). They and others have worked well for this museum. We remember the earlier generations of the Indian and European staff of the Museum. Thiru S.Thangavelu, Thiru N.Sankaranarayana, Tmt.Amirtha Lakshmi worked on the curatorial side and retired in various capacities.

Thiru N.Harinaryana, the former Director and my close friend has worked with us to bring out the history of the museum for the last 52 years after the Centenary Volume appeared.

Dr.R.Kannan, Ph.D., I.A.S.

GOVERNMENT MUSEUM, CHENNAI

Calendar of Events*

1951-2001

Compiled by
N. HARINARAYANA
(Formerly Director of Museums, Tamil Nadu)

NB. This calendar of events has been compiled so as to give a broad perspective of the variety of activities carried out by the Government Museum, Chennai over the past 5 decades. The choice of dates is indicative, not exhaustive of the events over the years. It is possible that some events may have been overlooked or lost sight of. No efforts have been spared to enable the Museum emerge from these events as a great institution which has fulfilled magnificently the tasks it set itself.

1951

1.1.1951	Visit of Dr. S. Paramasivan, Assistant Archaeological Chemist of the Archaeological Survey of India
20.1.1951	Exhibition of paintings of Mr. Affandi inaugurated by Mr. K. Madhava Menon, Minister of Education, Madras
8.3.1951	Date of Memorandum No. 875-A/50-12 absorbing entire staff of the Pudukkottai Museum into the Madras State Service with effect from 21st April 1950
30.3.1951	Gosha Day abolished from this date. The afternoon of the first Saturday of every month had been set apart earlier exclusively for women
May and June 1951	Courses in Museum Technique for batches of teachers
1.8.1951	Date of G.O.Ms.No. 2086 Education. establishing the National Art Gallery In the same G.O., a Special Committee was constituted to advise Government in the matter of the inauguration of the National Art Gallery. It consisted of (1) the Secretary to Government, Education Department, Chairman (ex-officio), (2) Dr. D.P.Roy Choudhury, Principal, School of Arts and Crafts - Member (3) Dr. James H. Cousins, Theosophical Society, Adyar - Member and (4) Dr. A. Aiyappan, Superintendent, Govt. Museum, Convenor (ex-officio)
17.9.1951	Date of G.O.Ms.No.2495, Education, directing the Superintendent and the Curator for Archaeology to be in additional charge of the National Art Gallery
27.11.1951	Inauguration of the Centenary Celebrations of the Museum by the Hon'ble Sri Jawaharlal Nehru, Prime Minister of India. Opening of the National Art Gallery and the Centenary Special Exhibition by the Prime Minister.
28.11.1951	Inauguration of the Centenary Special Lectures by the Hon'ble Sri K. Madhava Menon, Minister for Education. First lecture by Dr. N.K. Panikkar on "The part played by museums in fisheries research. Lectures by Dr.V.S. Agrawala, Srimati Rukmini Devi, Mr. T.N. Ramachandran, Mr. G. Venkatachalam, Sir S.V.Ramamurthy followed on the succeeding days.

1952

26.1.1952	Exhibition of paintings by Miss Jaya Appaswamy inaugurated by His Excellency the Governor of Madras, the Maharajah of Bhavnagar
20.3.1952	The International Exhibition of Children's Paintings loaned by *Shanker's Weekly* inaugurated in the Centenary Exhibition Hall by His Excellency the Governor of Madras, Shri Sri Prakasa
10.4.1952	R. Subramanian took over as Curator, Chemical Conservation Section
17.4.1952	V. Gopala Menon, UDC from the Secretariat took over as Office Assistant.
2.5.1952	Mr Douglas Barret, Asst. Keeper, Department of Oriental Antiquities, British Museum, London WCI visited the Museum "I should also like to add that the arrangement and display of your wonderful collection, most especially the Art Gallery seem to me to be the best in India and indeed, as good as any I have seen anywhere".
May and June 1952	Museum Technique course for two batches of teachers
10.7.1952	Date of G.O.Ms.No.1567 Education sanctioning exchange of art pieces with the Museum and Picture Gallery, Baroda Museum
22.9.1952 to 29.9.1952	Exhibition of outstanding American books by the United States Information Service
3.11.1952	Visit of His Excellency Shri Sri Prakasa, Governor of Madras " It was a real delight to visit this Gallery and think of the days of long ago when men could build, so grandly and create so magnificently"
19.11.1952	Date of G.O.Ms.No.2647 Education sanctioning recurring grant of Rs.300/- a year to the Numismatic Society of India, Bombay

1951-52

Distinguished Visitors

1. Shri Jawaharlal Nehru, the Hon'ble Prime of India
2. His Excellency Majaraja and Majarani Sahiba of Bhavanagar, Guntoor, Governor of Madras
3. Prof. E. K. Hellen, University of California, Berkley, USA

Notable additions to the collections

1. A mounted specimen of the duckbilled platypus from the National Museum, Melbourne, Australia

2. A set of shadow play figures from Angkor Wet
3. A set of microliths from the Baroda University

Publications of the Museum

1. *"Possible Sumerian Survivals in Toda Ritual"* by H.R.H. Prince Peter of Greece with introduction and notes by the Superintendent
2. *"Amaravati Sculptures in the Madras Government Museum"* by C. Sivaramamurti
3. *"Madras Government Museum Centenary Souvenir (1851-1951)"* Edited by Dr. A. Aiyappan.
4. *"Guide to Buddhist Antiquities"* by A. Aiyappan and P.R. Srinivasan.

Miscellaneous

1. The Goli Room and the Small Lecture Room were connected by a new doorway and renamed the Centenary Exhibition Hall
2. A new row of benches were provided in the Museum Theatre

1953

1.2.1953	Inauguration of an exhibition of Children's paintings by Dr. M.V. Krishna Rao, Honourable Minister for Education. Over 24,000 persons visited the Exhibition Adhoc Committee formed for working out details of a Children's Section in the Museum.
28.3.1953	Date of G.O.No. 690, Education laying down rules for photography in the Museum
24.4.1953 to 3.5.1953	Art Exhibition by Sri Koduri Ramamurti, well known artist
May 1953 June 1953	Museum Technique Course for teachers. Now a regular annual activity. Greatly appreciated.
3.7.1953	Inauguration of International Exhibition of Children's paintings loaned by *Shankar's Weekly* by the Chief Minister in the Centenary Exhibition Hall. Shri Shanker Pillai of *Shankar's Weekly* presented to the Chief Minister 201 representative paintings from various countries
4.7.1953 to 12.7.1953	Duration of International Children's Exhibition
31.7.1953 to 8.8.1953	Exhibition of paintings by Sri L. Munuswami, eminent artist
7.8.1953	Date of Govt. Memo No. 35594-E/53-2 Education regarding Art Treasures Fund
14.11.1953	Dr. A. Aiyappan on leave out of India to take up Visiting Professorship in the Cornell University. Sri C.J. Jayadev acted in his place as Superintendent, Government Museum.
27.11.1953	Date of G.O. Ms. No. 2665 Education reconstituting the Special Committee for the National Art Gallery. Sri S. Venkateswaran, ICS, Health Secretary, D.P. Roy Choudhury and Rukmini Devi, Director, Kalakshetra as members and Superintendent, Government Museum as Convenor.
5.12.1953 to 13.12.1953	Exhibition of paintings by the South Indian Society of Painters
November 1953 to March 1954	Curator for Anthropology was Visiting Lecturer in Anthropology and Sociology in the Madras School of Social Work, Egmore for this period.

1954

4.3.1954	Visit of Prof. Julian Huxley to the Museum -"Wonderful bronzes! Such treasures last forever" was his remark
29.4.1954 to 4.5.1954	Exhibition of paintings organised by the Indo Soviet Cultural Society in the CE Hall.
18.7.1954	Dr. A. Aiyappan rejoins duty on return from his term as Visiting Professor in the Cornell University, USA
19.7.1954	Inauguration of *Shankar's Weekly's* Child Art Exhibition in the Centenary Exhibition Hall by the Minister for Finance and Education. The Exhibition was on till 26.9.1954.
4.8.1954	Thiru S.T. Satyamurti rejoins duty as the Curator, Zoology Section

5.8.1954	R. Subramanian, Curator, Chemical Conservation Section, goes on leave for a conservation training programme in the U.S. Thiru N. Harinarayana was appointed as Curator, Chemical Conservation Section in his place
28.9.1954 to 3.11.1954	Radio Exhibition by the All India Radio, Madras

1953-1954

Distinguished visitors

1. Sri Shri Prakasa, Governor of Madras
2. Dr. P.H. Pitt, Curator, Indian Section, National Museum of Ethnology, University of Leyden
3. Dr. A. Toussaint, Director of Archives, Port Louis, Mauritius
4. Dr. M. V. Krishna Rao, Minister for Education, Government of Madras

Some important additions to the collections

1. Greek marble copies from Mrs. Kamala Rangachari, wife of the eminent Dr. Rangachari as gifts
2. Artefacts of Australian aborigines obtained by exchange from the South Australian Museum, Adelaide
3. Iron anchor, 15 feet long from the Collector's Office, Madras
4. 525 items added to the Archaeology Section during this year. of these 48 were treasure trove finds. And 456 were wood carvings presented by the Rajasaheb of Ramnad.
5. Two Early Chola sculptures from Government Museum, Pudukkottai

Publications of the Museum

1. "*Amphibia and Gastropoda of Krusadai Island*" by S.T. Satyamurti.
2. "*Indian Epigraphy and South Indian Scripts*" by Sri C. Sivaramamurti

Research facilities provided to

1. Mr. G.N. Das, Anthropologist, Cuttack,
2. Dr. Bendapudi Subba Rao, Baroda Unviersity, Baroda
3. Dr. Mulk Raj Anand, Eminent Writer

Miscellaneous

1. Proposal put up by Sri Sundararama Dutt, Honorary Correspondent for Nellore, for the formation of a District Museum at Nellore.
2. One Nataraja bronze presented as gift to the Bharat Kala Bhavan, Benares by His Excellency Sri Prakasa, Governor of Madras before a large and enthusiastic gathering in the Hindu University at Benares.
3. A set of paleoliths, neoliths and pottery specimens gifted to the Cotton College, Gauhati, Assam

1955

22.1.1955 to 30.1.1955	Exhibition of Dr. A.R. Poduwal's paintings in the Centenary Exhibition Hall
20.2.1955 to 22.5.1955	Exhibition of Canadian paintings by the South Indian Society of Painters in the CE Hall

1956

27.5.1956	President Dr. Rajendra Prasad inaugurated the Buddha Jayanthi Celebrations and declared open an Exhibition of Buddhist Art
31.5.1956	Mr. R. Subramanian, Curator, Chemical Conservation Section resigned. Mr. B. Ramachandran appointed to the post with a Chemical Engineering qualification for the first time.
29.9.1956 to 2.11.1956	Mr. P.R. Srinivasan, Curator, Archaeology Section was Professor of Archaeology in the Lucknow University.
8.10.1956	Inauguration of the International Museum Week Celebrations by the Governor of Madras. On this occasion, the foundation stone for the Children's Museum was also laid by the Governor
8.10.1956 to 13.10.1956	Museum Week. The Museum buildings were floodlit in the evenings and were kept open from 7 am to 7.30 pm daily.

1955-56

Distinguished visitors to the Museum

1. Mr. Earl Warren, Chief Justice of the United States of America
2. His Majesty the Emperor of Ethiopia
3. Prof. Suniti Kumar Chatterji, Chairman, West Bengal Legislative Council
4. Sri Rai Krishnadasa, Director, Bharat Kala Bhavan, Benares Hindu University.
5. Prof. E. Beohringer, President of the German Archaeological Institute, Berlin.

Some notable additions to the collections

1. Ethnographic materials of Munda, Gaon and Asur tribes of Bihar from Dr. L.P.Vidyarthi, Anthropology Department of the Bihar University, Ranchi.
2. A rare collection of Eskimo and other Northern American Indian materials from the Chicago Natural History Museum, USA by exchange.
3. The Manley Collection of 1035 Stone Age tools from Dr. Frank Manley of the Serampore College, Serampore.
4. A set of thirteen large-sized photographic enlargements of details of the Sanchi Stupa from the Burmah Shell Company
5. A portrait of Mrs. R.T. Patel by Raja Ravi Varma from as a gift from her.
6. A Tibetan thanka
7. A model in reduced size of the famous sandstone bull that formed the capital of an Asoka column at Rampurva
8. Model of a seated Buddha in slate stone from Gandhara of about the second century AD

Publications

1. *Handy Guide to the Museum* (Telugu).
2. "*Amaravati Sculptures in the Madras Government Museum*" by Thiru C. Sivaramamurti (reprinted in connection with the Buddha Jayanti Celebrations).
3. "*Coins of the Dowleshwaram Hoard*" by Prof.T. Balakrishnan Nayar, Principal, Presidency College, Madras.

Research facilities provided to

1. Dr. Bendapudi Subba Rao, Professor of Archaeology, M.S. University of Baroda, Vadodara, Gujerat.
2. Dr. B.G.L. Swamy of the Presidency College, Madras
3. Mr. S.P. Gupta, National Museum, New Delhi
4. Prof. Alfred Salmony, eminent American Anthropologist.
5. Mr. Karl J. Khandalavala, eminent lawyer and art historian from Bombay

Miscellaneous

1. A series of thirty specially prepared murals (size about 12' x 10') representing scenes from the life of the Buddha and his previous births was a feature of the Special Exhibition organized in connection with the Buddha Jayanthi Celebrations
2. Under the orders of Government, a dozen wood carvings, 6 objects of metalware, 10 brass figures, 3 clay figures of village gods, 6 wooden and clay figures, 2 musical instruments, 14 pieces of textiles and one leather shadow play figure were lent to the All India Handloom Board for display at the Handloom Exhibition organised by the Board at Venice - September 1956

1957

29.4.1957 to 3.5.1957	Exhibition of Paintings by the Ravi Varma Association
13.7.1957	Inauguration of State Child Art Exhibition by Sri C. Subramanian, Honourable Minister for Finance and Education in the Centenary Exhibition Hall
25.7.1957 to 31.8.1957	An exhibition of "Crystal Art" by the United States Information Service
1.12.1957 to 7.12.1957	International Children's Art Exhibition presented by Shankar Pillai of _Shankar's Weekly_ in the Centenary Exhibition Hall.
December 1957 To January 1958	Museum participated in the Teynampet Congress Exhibition Demonstration of Museum techniques to teachers belonging to city high schools on Saturdays

1958

16.3.1958	Visit of the Prime Minister of Romania and party
19.7.1958	Inauguration of special exhibition to mark the Centenary of Charles Darwin's book "Origin of Species". The exhibition proved to be of great educational value and attracted a large number of students from schools and colleges.
16.9.1958 to 7.10.1958	Exhibition of the All India Handicrafts Board
20.12.1958 to 27.12.1958	Exhibition of South Indian Society of Painters

1957-1958

Distinguished Visitors

1. C. Subramanian, Honourable Minister for Finance and Education, Madras
2. His Excellency the Premier of Czechoslovakia,
3. His Excellency the Premier of Romania and his party
4. Sri Maithripale Semanayake, Honourable Minister for Transport and Works, Ceylon.

Publications of the Museum

1. *Handy Guide*(English)
2. *Early Eastern Chalukyan Sculptures* by Thiru C. Sivaramamurthi

Research facilities were extended to

1. Mr. Asabriggs, Professor of Modern History, Leeds University,
2. Sri Rai Krishna Das, Director, Bharat Kala Bhavan, Varanasi.
3. Prof. Dr. Verner Speiser, Director of the Museum of Far Eastern Art, Cologne for studying Buddhist and Hindu sculptures.

1959

January 1959	*Shankar's Weekly's* International Children's Art Exhibition. An art competition for children was held in the Museum on the same day.
2.1.1959 to 6.1.1959	Exhibition of the India - China Friendship Association.
18.3.1959	Visit of His Excellency the Governor of Madras
12.7.1959 to 29.7.1959	Exhibition organised by the Lalit Kala Akademi in the Centenary Exhibition Hall
September 1959	Exhibition of the original manuscripts of Subrahmanya Bharathi in connection with the Bharathi Day Celebrations.
22.10.1959 to 5.11.1959	Exhibition of the South Indian Society of Painters
14.11.1959 to 29.12.1959	Exhibition of the Progressive Painters Association
November and December 1959	Museum Technique demonstration to teachers in two batches.
December 1959 and January 1960	Exhibition on "Glass" organised by the Chemical Conservation Laboratory. For the first time, a special exhibition was arranged by the Chemical Conservation Section.

1960

February 1960	Commencement of the construction of the Additional block for the Laboratory

22.3.1960 to 31.3.1960	Exhibition of the Association of Young Painters and Sculptors
5.3.1960 to 18.4.1960	Exhibition of antiquities representing of early American indian culture
4.4.1960 to 10.4.1960	Exhibition of Lalit Kala Akademi in the Centenary Exhibition Hall
23.4.1960 to 3.5.1960	Exhibition of the All India Handloom Board
9.5.1960	Meeting of the Museum Committee at the Secretariat
2.9.1960 to 11.9.1960	Exhibition of the South Indian Society of Painters in the Centenary Exhibition hall
October 1960	Superintendent undertook a tour to Pudukkottai to inspect the Museum there
11.10.1960	Meeting of the Museum Committee at the Secretariat
14.11.1960	The Children's Gallery was thrown open to the public
2.12.1960 to 8.12.1960	Exhibition of books and journals of Japan arranged by the Indian Council for Cultural Relations
November And December 1960	Demonstration of Museum Techniques to two batches of teachers

1959-1960

Distinguished visitors to the Museum

1. His Holiness Sri Sankaracharya of Kanchi Kamakoti Peetam.
2. Dr L.P. Witterborg, Consultant of the National Museum of Natural History, New York.
3. Dr. Edgar Scherick, Dirctor of the Brooklyn Museum.
4. Dr. Rudolf Salat, Director, Department of Cultural Activities, UNESCO
5. Dr. Konorskai, Member of the Polish Academy of Sciences
6. Dr. Theodor Heuss, Ex. President of Germany
7. Dr.T.S. Suzuki, Buddhist Philosopher of Japan

Some Notable additions to the collections

1. Two mural paintings (1) "Neanderthal family group and (2) "Cromegnon artist decorating their cave" were made by Sri K.C.S. Panicker for the Museum at a cost of Rs.2,000/-.
2. A bronze of Ardhanarisvara from Tiruvengadu
3. A bronze of Chandeswara from Tiruvengadu
4. Stone sculpture of Ardhanarisvara from Tiruchennapundi
5. 30 pot shreds from Arikamedu as gift from Director General, Archaeological Survey of India, New Delhi
6. A specimen of the Himalayan Panda

Publications of the Museum

1. *Story of Buddhism* by Dr. A. Aiyyappan and Thiru P.R.Srinivasan
2. *Guide to the Archaeological Galleries* by Dr. F.H. Gravely and Thiru C. Sivaramamurthi (Reprint)
3. *Guide to the Buddhist Antiquities* by Dr. A. Aiyyappan and Thiru P.R. Srinivasan(Reprint)
4. *Coins of India through the Ages* .. Reprint
5. *Guide to the Snakes in the Reptile gallery* by Dr.S.T. Satyamurthi
6. *The land and fresh water mullusca in the collection of the Madras Government Museum* by Dr. S.T. Satyamurthi
7. *Hand book of Museum Technique* edited by Dr. A. Aiyyappan and Dr. S.T. Satyamurthi
8. *Scripts in and around India* by Thiru V. Kanniyan
9. Gopurams of Tiruvannamalai by Dr. F.H. Gravely

Research facilities extended to

1. His Excellency the Ambassador of Austria in India was given facilities to study the Buddhist and Hindu Sculptures.
2. Sir Mortimer Wheeler, former Director-General, Archaeological Survey of India was given facilities to examine the collection of sculptures and bronzes in the galleries.
3. Dr. H. Sarkar of the Archaeological Survey of India for studying the Foote Collections

Miscellaneous

1. Dr. K.N. Puri, Deputy Director General of Archaeology in India and Mr. C.Sivaramamurti, Keeper, National Museum of India who were deputed by Government of India, Ministry of Scientific Research and Cultural Affairs for selecting exhibits for exhibitions abroad visited the Museum during 1959-60
2. Her Majesty the Queen Elizabeth of England visited Madras. A selection of the best bronze icons and some sculptures were loaded to the Raj Bhavan for the durationof the visit of the Queen
3. Replacement of old cases in the Ethnology Gallery by built in wall cases with concealed fluorescent lighting
4. Special exhibition of African Tribal Culture in the Ethnology gallery

1961

1.4.1961 to 20.4.1961	Exhibitions of the Progressive Painters Association, Madras-3 in the Centenary Exhibition Hall
14.6.1961 to 21.6.1961	Exhibition of the South Indian Society of Painters, Madras-28
15.6.1961 and 16.6.1961	Exhibition of the State Wild Life Office, Madras-14
June 1961	Mr. C.J. Jayadev, Assistant Superintendent, retired
10.8.1961	Seminar on "Architecture" in the United States Information service. Superintendent Dr. S.T. Satyamurti participated in it and presented a paper
2.11.1961	Meeting of the Standing Committee of the Central Advisory Board of Museums, New Delhi attended by the Superintendent Dr. S.T. Satyamurti
11.11.1961 to 16.11.1961	Meeting of the Art Purchase Committee of the National Museum, New Delhi in the Centenary Exhibition Hall
November 1961 and December 1961	Museum techniques demonstration for High School teachers on Saturdays
9.12.1961 to 18.12.1961	Exhibition of the Indo-Soviet Cultural Society, Madras-2
December 1961	Loan of exhibits including the Bhattiprolu relic casket, a Nagapattinam Buddha etc., to the Archaeological Survey of India for its Centenary Exhibition

1962

5.1.1962 to 15.1.1962	Exhibition of the South Indian Society of Painters, Madras-28 in the Centenary Exhibition Hall
11.2.1962 to 25.2.1962	Exhibition of the Progressive Painters Association, Madras-3
03.03.1962 to 06.03.1962	Exhibition of the Madras Arts and Crafts Teachers Association, Madras

20.3.1962 to 31.3.1962	Exhibition of the All India Sculptors Association, Bombay-28
3.4.1962	Meeting of the Central Advisory Board of Museum attended by the Superintendent at Hyderabad
4.4.1962 to 5.4.1962	Annual Conference of the Museums Association of India at New Delhi attended by the Superintendent
11.4.1962 to 25.4.1962	Exhibition of the USIS, Madras in the Centenary Hall
10.5.1962 to 17.5.1962	Exhibition of the India-Bulgaria Friendship Society, Madras
30.6.1962 to 04.7.1962	Exhibition of the Archaeological Society of India, Madras
4.7.1962 to 12.7.1962	ICOM Conference at the Hague attended by the Superintendent Dr.S.T. Satyamurthi, during five-week study tour to West Germany and Holland.
9.11.1962 to 11.11.1962	Exhibition of the South Indian Society of Painters, Madras

1961-62

Distinguished Visitors

1. Mr. D.P.Ghosh, Curator, Ashutosh Museum, Calcutta
2. Prof. Marko, Producer of Art, Moscow Theatre
3. Dr.&Mrs. Segre, Nobel Laureate in Physics
4. Mrs. Vera, Britain, Writer from London
5. Madame & Monsieur Janjerd, Secretary General, Ministry of Cultural Affairs, France

Notable additions to the collections

1. A stone pillar carrying the inscription of the Pallava King Mahendra
2. Plaster replica of the Mathura Buddha in exchange from the National Museum, New Delhi
3. A glass dholak
4. Busts of a Yanadi man and a Yanadi woman were got made for Rs.1,200/-
5. 22 gold coins acquired as treasure trove from Wandiwash Taluk, North Arcot District. 14 coins are Eastern Chalukyan, six of Kongu Cheras and two of Telugu Cholas
6. Copy of mural paintings from Lepakshi depicting three woman worshippers made by Mr. P.L. Narasimhamurthi
7. Mogul and Rajasthani paintings and Buddhist and Jain manuscripts from Mr. V.T. Krishnamachari as gifts
8. Mounted specimen of an African lion through purchase
9. A set of replicas of Harappan antiquities
10. Buddha in stone from Suthamalli Village, Tiruchirapalli District
11. One Tirupuranthaka in stone from Vallam, Thanjavur District

Research facilities extended to

1. Mrs. Charnianix - Colton, Prof. of Sorbonne University, Paris for study of crustaceans in the collections
2. Prof. F.E. Zeuner, Director, Institute of Archaeology, London
3. Shri B.B. Lal, Director, School of Archaeology, New Delhi
4. Dr. R.M. Mehta, M.S. University of Baroda
5. Dr. L.P. Vidyarti, Prof. Of Anthropology, Ranchi University, Ranchi
6. Mr. L.A. Krishna Aiyar, Anthropologist, Palghat

7. Dr. R.V. Joshi, Superintendent, Pre history Branch of the Archaeological Survey of India, Nagpu
8. Prof.M.Rama Rao, Venkateswara University
9. Mr. Douglas Barret, Keeper of the Indian Section, British Museum, London
10. Sri C. Sivaramamurthi, Keeper, National Museum, New Delhi
11. Madame Auboyer and Mrs. Zannas of the Musee Guimet, Paris
12. Dr. J.T. Cornelius, Madras
13. Mr.&Mrs. Willard Johnson of Oberlin College Ohio, USA
14. Shri K.V. Raman and Sri Nambiraj, Archaeological Survey of India, Southern Circle, Madras

Publications of the Museum

1. "*Scripts in and around India*", by Thiru V. Kannaiyan
2. "*Kalaichelvangal*" (A guide to the Archaeological Galleries in Tamil) by Dr. R. Nagasamy
3. *Guide to the Snakes in the Reptile Gallery* by Dr. S.T. Satyamurti (Tamil Edition)
4. "*Catalogue of Musical Instruments in the Madras Museum*" by Prof. P. Sambamoorthy (reprint)

Miscellaneous

1. Loans of sets of paintings to 16 schools in the State as educational aids
2. Picture postcards of common flowers of Madras
3. Modernisation of the Economic Botany Gallery and the Metalware Gallery completed
4. Construction of the Natural History Block and the Bronze Gallery continued.
5. Office of the Special Officer for Archaeology, Mr. T.N. Ramachandran was accommodated in the Archaeology Section room
6. Equipments for the Chemical Conservation new building and necessary laboratory furniture were acquired
7. Sets of 4 Post cards of selected paintings in colour were released for sale
8. Editing of the" Indian Museums Review "for the Government of India for the year 1959- 60 and 1960-61 was done by the Superintendent Dr. S.T. Satyamurthi
9. Preparation of the Museum Manual was done under orders from the Government Microfilming Unit installed in the Museum at a cost of Rs.20,000/- in the
10. Chemical Conservation Section. Microfilming services to scholars were commenced.

1963

1.1.1963	Thiru P.N. Mohan Das, Curator, Numismatics Section took charge as Assistant Superintendent after the creation of the post
2.1.1963	Exhibition of the Southern Railway
18.1.1963	Meeting of the Small Scale Ind\ustries and Handicrafts Board at Guindy attended by Superintendent
4.2.1963 to 14.2.1963	Exhibition of the South Indian Society of Painters
23.2.1963 to 26.2.1963	Exhibition of the Arts Club, Madras
7.3.1963 to 16.3.1963	Exhibition of the State Lalit Kala Akademi in the Centenary Exhibition Hall
21.5.1963 to 24.5.1963	Inspection of the Padmanabhapuram Palace and Museum of Antiquities by the Superintendent Dr. S.T. Satyamurti jointly with the Director of Archaeology, Kerala
3.9.1963 to 18.9.1963	First All India Museums Camp was organised by the Ministry of Scientific Research and Cultural Affairs, Government of India at the Government Museum, Chennai. The topic of the camp was "Indian Sculpture". The Superintendent Dr.S.T. Satyamurthi and the Curator for Archaeology were participants in the Camp

16.9.1963	Inauguration of the newly constructed Bronze and Natural History Galleries and the additional block of the Chemical Conservation Laboratory by Shri Bishnu Ram Medhi, Governor of Madras
October 1963	Meeting of the Central Advisory Board of Museums and its Standing Committee at Lucknow. Superintendent attended it as this State's representative. Superintendent also attended the Annual Meeting of the Museums Association of India at Lucknow and presented a paper. He attended also the meeting of the Central Advisory Board of Archaeology at Lucknow at the same time.

1964

31.1.1964	Visit of Dr. H.J. Plenderleith, Director of the International Center for the Preservation of Cultural Property at Rome, to the Chemical Conservation Laboratory of the Museum
February 1964	Curator, Chemical Conservation Section invited as visiting Professor in the Department of Museology of the M.S. Baroda University to give two lectures on "The problems in the conservation of Indian Sculptures"
25.6.1964 to 27.6.1964	Inspection by the Director of Museums of the Padmanabhapuram Palace and Museum of Antiquities jointly with the Director of Archaeology, Kerala
October 1964 and November 1964	Special Exhibition of Macaw parrots arranged by the Zoology Section
October 1964	Paintings Camp at Varanasi. Curator, Chemical Conservation Section and Curator, Government Museum, Pudukkottai deputed to participate in it.
2.11.1964	A new Gallery of Buddhist Antiquities was opened to the public by the Hon'ble Chief Minister.
2.11.1964 to 14.11.1964	The Museum participates in the International Campaign for the Preservation of Historical Monuments sponsored by the UNESCO
December 1964	Essay competition for the Dr. B. Sundaraj Prize

1963-64

Distinguished Visitors

1. Sri Mrinal Sen for filming on South India Ethnology and Pre-history
2. Mr. David T. Sandfort, Department of Art History of Hawaii, USA
3. Mr. Clarence, Maloney, American Institute of Indian Studies, Poona
4. Dr. Alistair Lamb, Australian National University
5. Mr. James Hilter Martin, Research Fellow, Deccan College, Poona
6. Dr. Manzo Chiji, Curator of the Museum of Natural History, Osaka, Japan for studying the display in the Zoological Galleries
7. Mr. Flavien Ranavir, Director General of Information, Government of Mckgay Republic, Madagascar
8. Dr. A Newman, Minister of Justice, Czechoslovakia

Additions to the Collections

1. 21696 postage stamps of all countries from Father C.M. Hilary, Rajanoor, Kanyakumari District by purchase
2. Portrait of Nehru in sand and gum as gift from Father Hilary
3. Painting "Summer" by Shri Laxman Pai
4. Iron Sword of the East India Company as gift from Thiru N. Devasahayam, Assistant Curator, Anthroplogy Section

Publications of the Museum

1. *"Guide to the Mammal Gallery"* by S.T. Satyamurthi
2. *"Hand book of the Madras Government Museum"* edited by S.T. Satyamurthi
3. *" Guide to the Anthropological Exhibits"* by C.J. Jayadev
4. *"Nolamba Sculptures"* by C. Sivaramamurti

Research facilities extended to

1. Sri Reddappa Naidu of the All India Handloom Board

2. Prof. M. Ekambaranatha Iyer, Madras
3. Mr. C.R. Subramaniam, Assistant Engineer, Archaeological Survey of India, Madras

Miscellaneous

1. An X-ray apparatus from M/s. Philips India Limited was installed in the Chemical Conservation Laboratory and experimental radiographs taken for study
2. One Spectrophotometer, Ultra violet and infra red lamps, a recording thermohygrograph were also acquired for the Laboratory
3. Modernisation of the Bird Gallery, the Mammal Gallery, the Reptile Gallery, the Geology Gallery, the Ethnology Gallery and the Kathakali Gallery was carried out
4. A register for the printing blocks in the Botany Section was opened, and 118 blocks were registered in it.
5. Special Exhibition on "India Stone Age Finds" to commemorate the completion of the hundred years of the first Paleolithic find by Robert Bruce Foote at Pallavaram.

1965

23.2.1965	Date of G.O.Ms.No.223, Education ordering the change of the nomenclature of the Superintendent and Assistant Superintendent in the Museum to Director of Museums and Assistant Director of Museums
5.8.1965 to 13.8.1965	Director of Museums was on tour to Pudukottai for inspecting the Museum there and suggesting improvements
November 1965	Museum Technique Course for teachers of local high schools on Saturdays to enable them to guide pupils round the galleries.
14.11.1965 to 27.11.1965	Third Museum Camp at Bombay on "Decorative Arts including Textiles". Curator of Government Museum, Pudukottai participated in the Camp
15.11.1965	National Art Gallery was closed to the public for two months from this date for extensive repairs.

1966

5.1.1966 and 6.1.1966	Meeting of the Central Advisory Board of Museums. The Director of Museums, Dr. S.T. Satyamurti participated in it as a Member
30.1.1966 to 20.2.1966	UNESCO Regional Seminar in New Delhi and Bombay. The Director of Museums, Dr.S.T. Satyamurti served as one of the three Indian participants and presented a paper on "Current trends in museum functions"
February 1966	Museum technique courses for teachers of the various local High Schools on Saturdays.
February 1966	New Philatelic Gallery opened in the newly constructed hall on the first floor adjacent to the Botany Gallery
May and June 1966	Exhibition of selected foreign shells organised by the Zoology Section
October 1966	The Director of Museums along with the Director of Archaeology, Kerala inspected the Padmanabhapuram Palace and Museum of Antiquities jointly and submitted the inspection report to the Government
14.11.1966 to 25.11.1966	Fourth Museum Camp at New Delhi on "Museum Technique and Documentation". Curator, Archaeology Section participated in it. The Director also attended the camp and delivered two lectures

1965-66

Distinguished visitors

1. Prof. V.I. Pavlov, Academy of Sciences of the USSR
2. Mr. Albreacht Weglan, University of Frankfurt, West Germany
3. Dr. Ronald M. Bernett., Anthropology University of Western Asia
4. Mr. A. Palmch, Migration Association of Museum, Washington DC USA.

5. Mr. J.A. Patterson, American Association of Museums, Washington, USA

6. Mr. Seizo Hinata, Ambassador of Japan

7. Mr. Clement Green Berg, Art Critic, USA

Some important additions to the collections

1. The Montgolfier Balloon (Children's Section)

Publications of the Museum

1. *Guide to the Principal Exhibits in the Government Museum, Pudukkottai* **by M.S. Chandrasekhar.**

1967

February 1967	An exhibition of toys and children's books from the German Democratic Republic was arranged under the joint auspices of the Madras Museum and the German Democratic Republic Trade Representation in Madras.
26.10.1967	Inauguration by the Hon. Thiru C.N. Annadurai, Chief Minister of Madras of the II International Campaign for Museums at the request of the Indian National Committee for the International Council of Museums. His Excellency the Governor of Madras, Sardar Ujjal Singh, presided
27.10.1967 to 13.11.1967	Series of lectures on different subjects pertaining to museums and disciplines covered by the museum in connection with the II International Campaign for Museums November 1967 Inspection by the Director of Museums along with the Director of Archaeology, Kerala of the Padmanabhapuram Palace and Museum of Antiquities and submission of report thereon.

1968

July and August 1968	8th General Conference of ICOM at Cologne and Munich. Dr. S.T. Satyamurti, Director of Museums attended it as one of the four official delegates from India The theme of the conference was "Museum - Education and Research"
25.11.1968 to 4.12.1968	Museum Camp at Lucknow. Curator, Anthropology Section and Curator, Government Museum,Pudukkottai participated.

1967-68

Distinguished visitors

1. His Excellency Sardar Ujjal Singh, Governor of Madras
2. Thiru C.N. Annadurai, Honourable Chief Minister of Madras
3. Ajit Mukerjee, Director, Crafts Museum, New Delhi.
4. His Excellency L. Motykon, Minister for Culture, Poland
5. Lord Denning, Master of Rolls, U.K.
6. Dr. Mrs. Liss Lottee Moeller, Director of the Museum for Kunst and Gewerbe, Hambur Museum, New Delhi

Some Notable additions to the collections

1. Seven string and percussion musical instruments of ancient types purchased from Thiru B. Damodaran, Research artist of Ancient Musical Institute, Chetput, Madras.
2. Two paintings entitled "Cheerful Sweepers" and "Mother and Child" received as gift from the Russian artist Churikov Senjon.

Publications of the Museum

1. *The Glaciations and the Prehistoric Ages* by M.D. Raghavan
2. *The Dowlaishwaram Hoard of Eastern Chalukyan and Chola Coins* by T.Balakrishnan Nair
3. *South Indian Amphibia in the collection of the Madras Government Museum* by Dr. S.T. Satyamurti.

Research facilities were extended to

1. M.V. Ramanamurthy, Central Leather Resarch Institute, for studying the Malayan leather shadow-play figures

2. Ms. Ratna Fabri of the Indian Handicrafts Board for studying musical instruments
3. Prof. P.I. Boris-Kovsky, Director of the Institute of Palaeolithic Studies, Academy of Sciences, USSR for studying the Foote Collection
4. Mr.Krzyzl K.Wolski, Curator of Ethnographic Museum in Krakow,Poland for studying Ethnology
5. Carl Gustar Diehl of the Uppsala University for studying village deities
6. P.R. Srinivasan, Superintendent for Epigraphy, Archaeological Survey of India, Mysore for studying Jain Sculptures
7. Ms. Jaya Appaswamy of the Lalit Kala Akademi, New Delhi for studying Tanjore paintings.
8. Thiru Jagadish Mittal of Hyderabad for studying Deccan paintings
9. Thiru Haridas Swali of Bombay for studying South Indian Bronzes
10. Mr. Robert F. Bussebargar, Professor of Art, Columbia University for studying
11. village deities
12. Prof. T. Balakrishnan Nayar, Madras for studying Adichanallur artefacts
13. Thiru S.V. Gorakshakar, Prince of Wales Museum, Bombay for photographing Museum exhibits and studying early icons.
14. Thiru C.Sivaramamurti, Director, National Museum, New Delhi for studying treasure trove objects from Tiruchi and Tanjore

Miscellaneous

1. Commencement of sale of metal miniature replicas of Nataraja, Rama and Sita.
2. 20 megalithic potteries were received as gift from P.V.R. Naidu who had collected them in Kovur Village, Nellore District
3. A Gallery of Modern Art was organised and opened in the rear room of the National Art Gallery

1969

February 1969	Inspection by the Director of Museums of the Padmanabhapuram Palace and Museums of Antiquities jointly with the Director of Archaeology, Kerala
20.5.1969 to 30.5.1969	Short term training course in taxidermy conducted by the Zoology Section
November 1969	Director of Museums attended a seminar of the International Committee on Museums of Science and Technology of the ICOM at Bangalore

1970

16.1.1970 to 31.1.1970	Museum camp at Baroda. Curator, Zoology Section and Curator, Geology Section participated. Director of Museums gave two lectures of the Camp on 27.1.1970 and 28.1.1970 as Guest Speaker
4.3.1970	Function for handing over two working models of trains as gifts from the Vice General, Trade Representative of the GDR
June 1970	Summer Institute in Biology at Tambaram. Director of Museums gave a lecture to the participants. The Zoology Section gave a demonstration of preservation techniques.
11.4.1970 to 14.10.70	Meeting of the Special Committee for the National Art Gallery. The procedure for acquisition of paintings submitted by artists was laid down
2.12.1970 to 4.12.1970 x	The Fifth Seminar on Conservation of Cultural Property held in the National Museum, New Delhi was attended by the Curator, Chemical Conservation Section.
Dec. 1970 Dec. 1970	The Director attended the Museum Camp at Jaipur as a guest speaker and delivered a lecture on "Organization and Activities of Children's Museums and their role in Education"

1969-70

Distinguished visitors

1. Sir Mortimer Wheeler and his group of scholars from England
2. Madam Nina Karpova, Museum Expert from the USSR
3. Dr. Nuri Mehdi, Director of Natural History Museum, Baghdad
4. Dr. (Miss) Dorothy Dedley, Expert in Museum Registration Methods, Modern Art Museum, New York.

Notable additions to the collections

1. 72 leather shadow play figures purchased from Mr.Kodur Ramamoorthy for Rs.782/-
2. One gold pendant as treasure trove from Madoor Village, Dindugal Taluk, Madurai District
3. "Tagore Studio at Jorasankho" painting by Nandalal Bose
4. "Women with child" by D.P. Roy Choudhury
5. Working model of two trains along with the set up of a German village, received as gifts from the Vice Consul, Trade Representation of the German Democratic Republic, Madras
6. 403 prehistoric objects from Mr. G.N. DAS, Anthropologist, Cuttack
7. One gold peacock idol, a gold bhadrakali amman, a gold anna kayiru and two gold vankis as treasure trove from Kodathur Village, Udumalpet Taluk, Coimbatore Disrict
8. Proof set of coins for the year 1970 from the Mint Master, Bombay

Publications of the Museum

1. *Guide to the Bird Gallery* by Dr.S.T. Satyamurti,
2. *Ferns of the Madras City and its Immediate Neighbourhood Bulletin of the Madras Government Museum* by Thiru M.S. Chandrasekhar
3. *The Amaravati Mode of Sculptures* - Bulletin of the Madras Government Museum by Thiru C. Sivaramamurti
4. *Guide to the Bird Gallery* by Dr.S.T.Satyamurti

Research facilities extended to

1. Dr. Clyde T. Williams, University of California, Berkley, USA
2. Dr.P.N. Rao, Curator, Andhra University Herbarium, Waltair
3. Mrs.Corol Rech, Researcher on Folk Art and Music, USA
4. Prof. T. Balakrishna Nayar
5. Mr. S.M. Nair, Department of Museology, M.S. University, Baroda
6. [illegible]lav Bonefeld for studying Indo Danish coins
7. [illegible]alini Chittor for studying ivory carvings
8. [illegible] VAN LONHIENGUN, Institute of South Asian Archaeology, Amsterdam
9. Mr. Alaudin, Director of Cultural Affairs, Trinidad.

Miscellaneous

1. 20 saplings of the Drooping Asoka were planted in the Museum garden for the Vanamahotsva Special Week.
2. One bronze Buddha from Nagapattinam was loaned to the Ministry of Foreign Trade and supply, Government of India for an exhibition at Osaka in Japan
3. Selected works of Subramanya Bharati, selected Persian and Urdu manuscripts and two copper plate grants were loaned to the Director of the State Archives for inclusion in an exhibition arranged in connection with the 40th Session of the Indian Historical Records Commission at Madras
4. A Microscope stand for the examination of paintings was acquired and installed in the Chemical Conservation Laboratory.
5. Telephone demonstration set was assembled and installed in the Children's Gallery to be demonstrated every day between 3 and 4.00 pm
6. A documentary film on the Madras Government Museum entitled "The Glory of Man" (10minutes duration) was got prepared through the Principal, Institute of Film Technology, Madras
7. The Director of Museums Dr. S.T. Satyamurti, served as a Member of the Central Museums Review Committee set up by the Government of India and attended its meeting in Delhi, Calcutta and Hyderabad and Bhuvaneswar

1971

January 1971	Special exhibition was organised in the Centenary Exhibition Hall in connection with the celebrations of the Museum Week.
13.4.1971	The Special Committee for the National Art Gallery met and recommended the purchase of the painting entitled "Studio" by K.G. Subrahmanyam at a cost of Rs.1250/-.
May 1971	A short term training course in taxidermy was conducted for Attenders from different colleges
3.5.1971 to 4.5.1971	Dr. S.T. Satyamurthi, the Director of Museums attended the meeting of the Museums Review Committee held at the Prince of Wales Museum, Bombay as one of its official members
14.8.1971	The Metalware Gallery was reopened after providing it with mosaic flooring.

22.10.1971	The Director attended the meeting of the Standing Committee of the Central Advisory Board of Museums at New Delhi as one of its official members

1972

19.1.1972 and 20.1.1972	The Director jointly with the Director of Archaeology, Kerala inspected the Padmanabhapuram Palace and Museum of Antiquities and submitted his inspection report to the Government
25.1.1972	A Symposium on "What I expect from the Museum" was organized by the Madras Museum. Prof. T. Balakrishna Nayar was the Moderator. The speakers at the symposium were Prof. BGL Swamy, Tmt.L.S. Nadhan, Thiru J.D.W. Hughes, Thiru A. Ranganathan, Thiru Padmanabhan and Thiru M.R. Subramanian
22.2.1972	Dr.. B.B. Lal, Archaeological Chemist in India, Dr. Paul Phillipot, Director of Rome Centre for the Preservation and Restoration of Cultural Property and Thiru O.P. Agrawal, Head, Central Conservation Laboratory, National Museum, New Delhi visited the Conservation Laboratory of the Museum
20.3.1972	Dr. Kenzo Toishi and Tmt. Toishi, Head, Department of Conservation Science, Tokyo National Research Institute of Cultural Property, Tokyo, visited the Laboratory
30.3.1972 to 30.4.1972	Special Exhibition on "Man Records" was organized by the Education Section and kept open to the public
15.5.1972 to 31.5.1972	A short term training course in Taxidermy was conducted for Attenders from various colleges and other institutions for a period of about fifteen days
26.6.1972 to 29.6.1972	The Director of Museums convened the meetings of the Special Committee of Experts appointed by Government to examine the bronze image from the Sivapuram temple at the office of the Inspector General of Police, Madras (in order to furnish the police with expert opinion in the investigation of the case relating to the theft of the original bronze images from the Sivapuram Temple)
16.8.1972	A leather puppet show demonstration was arranged on "Hanuman's Search for Sita" by Tmt. Seethalakshmi and party. It was directed by Acharya M.V. Ramanamurthy, Scientist (Puppetry) Central Leather Research Institute, Madras. Thiru Akilan, All India Radio, Madras presided
25.9.1972	A Symposium on "Care of Books and Manuscripts" was organized
21.10.1972 to 31.10.1972	Special gallery talks, demonstrations and film shows were arranged for school students on specific topics
23.11.1972	A talk by Dr.(Mrs.) Regina Kopackova, DeputyCurator, Non-European Arts Section, National Gallery, Prague on "Museums in Czechoslovakia"
13.12.1972	A "Guide to the Bronze Gallery" by Thiru V.N. Srinivasa Desikan, Curator, Archaeology Section was released.

1971-72

Distinguished visitors

1. Dr. P.M. Blackett, F.R.S. Royal Society, London
2. Thiru Alexander Tisme, Poet and Writer from Yugoslavia
3. Thiru Francois Monahan, Journalist from France
4. Dr. Paul Philppot, Director, International Centre for Conservation, Rome
5. Dr. B.B.Lal, Chief Archaeological Chemist, Archaeological Survey of India, Dehra Dun
6. Thiru O.P. Agrawal, Chief Chemist, National Museum, New Delhi.
7. Shri Cornel Onesae, Rumania Home Minister
8. Mr. F. Richard, Ministry of Education and Cultural Affairs, Port Louis, Mauritius.
9. Mr.M.Szinetar, Hungarian Director.
10. Dr. Jan Krzhystof Makulski, Director, National Ethnography Museum, Poland
11. Mr. Gabriete Sowicka Sciepuro, Curator, Museum of Eastern Art in Torun, Poland
12. Dr. W.G. Archer, Head of the Indian Section, Victoria and Albert Museum, London
13. Dr. Ivan Baorsa, Deputy Director General, National Archives of Hungary

Notable additions to the collections

Coins of Kushanas, Naga Dynasty and Mughals were received from the Director, Government Museum, Lucknow.

Research facilities to

1. Miss R. Vanaja, Deputy Keeper for Coins, National Museum, New Delhi to study Chengam Hoard of Coins.
2. Mr.Olav Bonefeld to study Indo-Danish Coins.
3. Mrs. Reck, Researcher in Textiles, USA for studying South Indian Textiles
4. Miss. Nalini Chettur, Madras for studying ivory carvings and playing cards.
5. Thiru G.N. Das, Anthropologist, Cuttack for studying the Nilgiris prehistoric collection
6. Thiru T. Balakrishnan Nayar, Madras for studying Russet coated potteries
7. Dr. Ivan Macak, Curator, Slovak National Museum, Czechoslovakia for studying Ethno-musical instruments.
8. Professor Dr. Peter Berghaus of West Germany to study Roman and Byzantine coins
9. Mrs. Sarla D. Nagar, Associate Curator, South Asian Art, Museum of Art and Archaeology, University of Mussories, Columbia, USA – South Indian bronzes and Panchayatana cult.
10. Thiru C. Sivaramamurti, Director, National Museum, New Delhi – Amaravati sculptures.
11. Mrs. Alberting Gaur, British Museum, London – copper plate grants
12. Thiru P.R. Srinivasan, Superintending Archaeologist for Epigraphy, Archaeological Survey of India, Mysore – Jain Sculptures.

1973

18.1.1973	A demonstration of ancient Indian musical Instruments by Sangeetha Yanthra Nirmana Praveena Thiru M.R. Balakrishna Naidu was arranged by the Museum
20.3.1[illegible]	Thiru V..O. Chidambaram Pillai Day was celebrated. Poet and playwright Thiru S.D. Sundaram, Secretary, Tamil Nadu Sangita Nataka Sangam, presided. Prof. Dr. N. Sanjivi, Head of the Tamil Department, University of Madras addressed the gathering. At the end, the film ' Kappalottiya Tamizhan" was screened
August 197[illegible]	"On- the- spot" Child Art Competition was conducted in three groups for children in connection with the Silver Jubilee Celebrations of Indian Independence
29.8.1973	Inauguration of the Child Art Exhibition in the Centenary Exhibition Hall of the Museum by Dr. V.R. Nedunchezhian, Honourable Minister for Education and Tourism. Thiru Anbil Dharmalingam, Honourable Minister for Local Administration presided. Dr.(Mrs). Visalakshi Nedunchezhian distributed prizes.
30.8.1973 to 1[illegible].1973	Duration of the Child Art Exhibition. It was visited by a large number of school children and general public everyday
[illegible].1973	Commencing from this date, the Director of Museums was on study tour for three weeks to the Federal Republic of Germany
[illegible]0.1973	Commencement of special Exhibition on "Latest Additions" by the Archaeology Section. It was on for a month.
[illegible].12.1973	The Tamil Nadu Tribes Exhibition was inaugurated by Thiru N.V. Natarajan, Hon'ble Minsiter for Backward Classes in the Centenary Exhibition Hall. He also released the post cards of Kathakali figures. At the end of the function Kuravanchi drama was staged by Thiru Kannabiran Nataka Sabha.
11.12.1973 to 30.12.1973	The Tamil Nadu Tribes Exhibition was kept open for this period.
20.12.1973	A lecture on "Observations on Museums and Art Galleries in the Federal Republic of Germany " by Dr.S.T.Satyamurthi. Dr. E.F. Boumann, Consul General of Federal Republic of Germany, Madras presided.
December 1973	The Curator, Chemical Conservation participated in a Symposium on "Careers and Courses in Chemistry" at the Vivekananda College, Madras

1974

28.1.1974 to 31.1.1974	Dates of tours by Dr. S. T. Satyamurti, Director of Museums to Trivandrum and Padmanabapuram for inspecting the Padmanabapuram Palace and Museum of Antiquities jointly with the Director of Archaeology, Kerala
Jan.1974 And Feb.1974	The Museum participated in the Pongal Tourist Trade Fair with a special pavilion during these months

22.2.1974	Dr.S.T. Satyamurti, Director of Museums released the book "The Excavations of the Madras Museum at Kilpauk, Panunda, Punnol and Sankhavaram" by M.D. Raghavan and N. Devasahayam
19.4.1974	An exhibition of Czechoslovakian paintings and photographs was inaugurated by Thiru K. Rajaram, Honourable Minister for Labour, Government of Tamilnadu
3.6.1974 to 15.6.1974	Director of Museums, Dr. S.T. Satyamurti was on tour to Copenhagen for participating in the General Conference of The International Council of Museums and the Inaugural Meeting of the Commonwealth Association of Museums
21.12.1974	An exhibition of photographs of the paintings of Prof. Nicholas Roerich was inaugurated by Dr. S.T. Satyamurti, Director of Museums in the Centenary Exhibition Hall. The Exhibition was jointly organised by the Government Museum, Madras and the Government Museum, Chandigarh and was open to the public from 21.12.74 to 26.12.74.
1973-74	**Notable additions to the collections**

1. One copper plate grant (consisting of three plates) assignable to Vijayanagara Dynasty from Thiru T. Gubendrachari, Kanchipuram
2. 23 paintings prepared during 2nd World Tamil Conference were transferred from Directorate of Archaeology to the Museum
3. Forty two-portrait paintings and seventy seven prints of Ravi Varma from Thiru K.V. Vaidyanathan, Madras-2.

1975

4.2.1975	Inauguration of an exhibition entitled "India and Italy - Cultural Contacts through the Centuries" by His Excellency Thiru K.K. Shah, Governor of Madras in the Centenary Exhibition Hall. The Museum, the Italian Consular Agency, Madras, the Indian Council for Cultural Relations joined together to organize the Exhibition.
20.2.1975	A photographic exhibition entitled "Jantar-Mantars" inaugurated by Dr. H. Herring, Director, Max Mueller Bhavan in the Centenary Exhibition Hall
24.2.1975	Lecture by Prof. Herbert Haertel, Director, Museum of Indian Art, West Berlin on "The Excavations at Sonkh".
3.3.1975	Lecture on "Museology and Architecture" by Dr. Manfred Lehambrack, Museum Architect, Federal Republic of Germany
15.5.1975 to 14.6.1975	Refresher Course on "Care of Museum Objects" conducted by the Chemical Conservation Section
18.6.1975	Inauguration of the newly constructed Zoology Curatorial Block by Dr. V.R. Nedunchezhian, Hon'ble Minister for Education and Tourism. A Museum publication "A Guide to the Economic Products Gallery" by A.G. Adikesavan was released on the occasion.
18.9.1975	Demonstration of Ancient Indian musical instruments by Nadhaberi M.R.Balakrishna Naidu in the Museum Theatre
2.12.1975	Seminar in connection with the celebrations of the International Women's Year

1976

12.1.1976 to 15.1.976	All India Museums Conference at Poona. Director of Museums participated in it and presented a paper
2.2.1976 to 7.2.1976	ICOM Agency meeting of Experts on Natural History Museums. Director of Museums attended
21.2.1976 to 25.2.1976	Visit of Mr. Philip de Montchello, Deputy Director, Metropolitan Museum of Art, New York and Mr. Martin Lerner of the same Museum. Director of Museums accompanied them to Tiruchirapally, Thanjavur, Mamallapuram and Kanchipuram
28.4.1976	A Seminar on "Robert Bruce Foote and his contributions to Geology and Archaeology" organised jointly by the Geological Survey of India, the Archaeological Survey of India and the Government Museum, Madras in connection with the celebration of the Geological Survey's 150 years of service to the nation, was inaugurated by His Excellency Thiru K.K. Shah, Governor of Tamil Nadu
16.5.1976 to 30.5.1976	11th Short Term Training Course in Taxidermy was conducted by the Zoology Section
1.6.1976 to 30.6.1976	The second Refresher Course on 'Care of Museum Objects' was conducted by the Chemical Conservation Section and certificates were distributed to the trainees at the end of the training.

5.7.1976 to 14.7.1976	Training in electrolytic restoration of copper plates was given to Thiru Sudarshan deputed by the Tirupati Tirumala Devasthanam.
27.9.1976	The newly organised Numismatic Gallery was inaugurated by Thiru S.P. Elangovan, IAS, Deputy Secretary to Government of Tamil Nadu, Education Department.
December 1976	Thiru N. Harinarayana, Curator, Chemical Conservation Section went on tour to Bombay during the first fortnight of December 1976 for carrying out the work of Isotope excited x-ray fluorescence analysis at the Bhabha Atomic Research Centre, Bombay
16.12.1976 to 20.12.1976	The Director of Museums attended the All India Museums Conference of the Museums Association of India at the Salar Jung Museum, Hyderabad and presented a paper on "Security in Museums with Special Reference to the large multi-purpose Museums in India"

1975-76

Distinguished visitors

1. Mr. H. Takasil, Consul-General of Japan at Calcutta
2. Dr. V.R. Nedunchezhian, Hon'ble Minister for Education and Tourism, Government of Tamil Nadu
3. Mr. Stanley Hodgson, Education Advisor, British High Commission, New Delhi
4. Dr. D.L. Hobertenolt and Dr. A. Cejchan of the National Museum, Praha, Czechoslovakia
5. Mr. Dietrich Venzlaff, Consul-General, Federal Republic of Germany, Madras
6. Mr. Martin Lerner, Curator of Indian and South East Asian Art, the Metropolitan Museum of Art, New York
7. Mr. U. Wardebillo, Vice Director for Curatorial and Educational Affairs, the Metropolitan Museum of Art, New York
8. [illegible] Mrs. Margaret Weston, Director, Science Museum, London
9. [illegible] Olestandguord, Danish National Museum
10. Thiru Ram Nivas Mirdha, Minister for Supply and Rehabilitation and Chairman of Lalit Kala Akademi, New Delhi.
11. Thiru C.G. Rangabashyam, Commissioner and Secretary to Government, Education Department, Government of Tamil Nadu, Madras.
12. Mr. Schallenberg, Ambassador of Austria
13. Mr. and Mrs. John Bardeen, University of Illinois, Arbena, USA
14. Tmt. Smita Baxi, Director, Crafts Museum, New Delhi
15. Dr. Rudolf Protop and Dr. Vaclao Pefleger, National Museum, Praha, Czechoslovakia

Some notable additions to the collections

1. 252 specimens of lichens, mosses and vascular plants were received on exchange from Kupio Museum, Finland.
2. A black panther specimen was purchased at a cost of Rs.10,000/- and added to the Mammal Gallery
3. 100 musical instruments were purchased from Thiru B. Damodaran of Madras and added to the musical instruments collection of the Anthropology Section
4. A treasure trove find of a piece of solid gold worth about Rs.55, 875/- from Kallipadi Village, Kallakurichi Taluk, South Arcot District was acquired.
5. 12 oil paintings of former British rulers were transferred from the Rajaji Hall to the Museum.
6. A specimen of Central Africa Baboon received from the Zoo, was mounted and exhibited in the Foreign Animals Gallery
7. Two copies of murals from Lepakshi — Kalabhairava and Vishnu — purchased from the Artist, Thiru P.L. Narasimhamurti, Madras-94.

Publications of the Museum

1. "*A Guide to the Economic Products Gallery*" by A.G. Adikesavan
2. "*Handy Guide*" (in Tamil) to the Pudukkottai Museum

Miscellaneous

1. The Director of Museums inspected the old Revenue Board Building, Chepauk and submitted a report to the Government on the feasibility of utilizing it for establishing a Branch Museum in Madras
2. One Korestat Copier 171, Zerographic equipment was added to the Chemical Conservation Section

1977

2.1.1977	Inauguration of the Tourist Trade Fair by His Excellency, Thiru Mohanlal Sukhadia, Governor of Tamilnadu. The Museum set up an attractive pavilion in the Fair which was open till 6th March 1977
6.5.1977	A special exhibition on "Traditional Folklore Arts", organised by the Government Museum, Madras in collaboration with Kora's Indigenous Arts and Crafts Centre, was inaugurated by Dr. Malcolm S. Adisheshiah. It was followed by a demonstration of Pettagangamma and Therukoothu play
16.5.1977 to 30.5.1977	12th Short Term Training Course in Taxidermy conducted by the Zoology Section
6.6.1977	An exhibition of enlargements of photographic views of foreign museums taken by Dr. Satyamurti during his study tours abroad was inaugurated by Dr. Charles W. McCaskill, Consul-General of the USA. The Exhibition was open till 7.7.1977 as part of the 125 Anniversary Celebrations of the Museums.
15.6.1977 to 14.7.1977	The third Refresher Course on 'Care of Museum Objects" was conducted by the Chemical Conservation Section.
August 1977	Child Art Competition for four age groups of children from city schools was conducted in the Museum
29.8.1977	The Birth Centenary of Dr. Ananda Coomaraswamy was celebrated with the arrangement of an exhibition on "Dr. Coomaraswamy". The Hon'ble Minister for Education, Thiru C. Aranganayagam, inaugurated the Exhibition while His Excellency Thiru Prabudhas Patwari, Governor of Tamil Nadu unveiled a portrait of Dr. Ananda Coomaraswamy
30.8.1977	A seminar on the work of Dr. Ananda Coomaraswamy was organized by the Museum. Dr K.K. Pillai, Director, Institute of Traditional Cultures, Madras presided over the seminar. Tvl. K. Sankara Menon, K. Chandrasekaran, K.C. Kamaliah, A. Ranganathan Raphael. Avvai Sambandam, N. Harinarayana, D. Anjaneyulu and Dr.(Mrs.) Dharma Thirunavukkarasu participated in this Seminar. A handy brochure containing a brief biography of Dr. Coomaraswamy and a bibliography of his work was released on this occasion.
1.9.1977	Thiru K. Lakshminarayanan, was posted as Curator, Government Museum, Pudukkottai.
17.10.1977	The Child Art Exhibition was inaugurated by the Hon'ble Minister for Education Thiru C. Aranganayagam. Thiru C.G. Rangabashyam, I.A.S., Commissioner and Secretary to Government, Education Department presided. Prizes and certificates were distributed to the children in the art competition.
September 1977	The Museum extended assistance to the Department of Education of the Government of Tamil Nadu and the Directorate of Public Libraries, Tamil Nadu in organising an exhibition of photographs and books at the Kalaivanar Arangam in connection with the Birth Centenary of Sarat Chandra Chatterjee.
20.10.1977 to 22.10.1977	All India Museums Conference at the Visvesvaraya Industrial and Technological Museum at Bangalore. Director of Museums participated and presented a paper.
3.11.1977	Director of Museums inaugurated an exhibition entitled "Our Buried Past" at the Max Mueller Bhavan, Madras
20.11.1977 and 22.11.1977	Two Soviet artists Mr. A. Shah Mohammed, and Mr.B.V. Ivanovich visited Madras on these dates. Director of Museums served as Liaison Officer and accompanied them on their visits to places of interest in and around Madras

1978

January 1978	The Curator for Archaeology participated in the Seminar during the Fourth Annual Congress of the Epigraphical Society of India held in Madras and read a paper on "Inscribed Jain Bronzes in the Madras Museum"
February 1978	Director of Museums inspected the Padmanabhapuram Palace and Museum of Antiquities and submitted his inspection report to Government
16.5.1978 to 31.5.1978	13th Short Term Training Course in Taxidermy was conducted by the Zoology Section
1.5.1978	The newly organised Sculpture Garden in front of the Archaeology Shed was opened to the public
3.6.1978	The Director of Museums, Dr. S.T.Satyamurti attended the first meeting of the Advisory Committee of the Thanjavur Art Gallery as its Official Member and submitted his report to Government thereon.
20.6.1978 to 27.6.1978	Thiru N. Sulaiman, Assistant Curator, Anthropology was deputed to attend the 13th All India Museums Camp at Hyderabad

30.6.1978	The one year term of reappointment of Dr. S.T.Satyamurti, Director of Museums came to an end and he retired from service.
1.7.1978	Thiru N. Harinarayana, Assistant Director of Museums took over as Director of Museums.
27.8.1978 to 30.8.1978	Director of Museums was on tour to Pudukkottai for the annual inspection of the Government Museum there.
11.9.1978	Director of Museums participated in a television programme entitled "Masterpieces Restored" and was interviewed about conservation of art objects and antiquities.
18.9.1978	As a Member of the Board of Studies of Museology in the University of Madras, the Director of Museums N. Harinaryana participated in a meeting of the Board along with Dr. S.T.Satyamurti and prepared a detailed syllabus and timetable for a Postgraduate Diploma Course in Museology and submitted it to the University Department of Adult and Continuing Education.
22.9.1978	Director of Museums inaugurated an exhibition of Lithuavanian Folk Art at the Soviet Cultural Centre, Madras
26.9.1978	Director of Museums was a Member of the Selection Committee which selected the best entries for the annual State Government awards for master craftsmen. This meeting took place at the Office of the Tamil Nadu Handicrafts Development Corporation Limited.
September 1978	
17.11.1978	
24.11.1978	A book entitled, *The Science of Archives Keeping*, written by Thiru N. Harinarayana, Director of Museums was brought out by the State Archives of Andhra Pradesh.
1.12.1978 and 8.12.1978	Dates of the "On-the-Spot" Child Art Competition conducted by the Museum for four different age groups. Approximately 2,000 children from different schools participated in the competition.
23.11.1978 and 24.11.19[illegible]	The Director of Museums delivered four lectures at the National Research Laboratory for Conservation at Lucknow.
10.12.19[illegible] to 16.12.1978	Mr. N. Harinarayana, Director of Museums, was a delegate to the International Congress of Anthropological and Ethnological Sciences held in New Delhi. The Curator for Anthropology, Thiru N. Devasahayam was also deputed as a delegate to this International Congress and presented a paper on "The Malaiyalis: their arts and crafts". The Anthropology Section also put up a stall in the Book Exhibition organised at the International Congress by displaying anthropological publications of the Madras Museum

1977-78
Distinguished Visitors

1. Thiru C. Aranganayagam, Hon'ble Minister for Education, Tamil Nadu
2. Thiru Abdul Gayoom, Hon'ble Minister for Transport, Maldives
3. His Excellency Thiru Prabhudas Patwari, Governor of Tamil Nadu
4. Thiru Surendranath Ramgoolam-Mauritius
5. Thiru E.L.B. Hurulle, Minister for Cultural Affairs, Sri Lanka
6. Mr. Robert F. Inger, Field Museum, Chicago, Illinois
7. Dr. James Draper, Department of Adult Education, University of Toronto, Canada
8. Dr and Mrs. Alberto Ruz, Director of Musaco Nationale Anthropology, Mexico
9. Justice M.M. Ismail, Judge, High Court, Madras

Some notable additions to the collections

1. Thirty-nine items of ethnographic objects of Malaiyalis were collected at cost or as gifts by the Curator for Anthropology on an exploratory and study tour to Javadi, Yelagiri and Pachamalai Hills.
2. A Japanese sword of the II World War was purchased from Thiru C. Doraiswamy, Madras-33.
3. One gramophone record of Gandhiji's voice received as gift from Thiru V. Sundaram, I.A.S.

Research Facilities extended to

1. Dr. Dee Dr. R.S. Pappu Dr. Paddayya, and Thiru P.Rajendran of the Department of Prehistory, Deccan College,Poona for studying megaliths and Foote's stone age tools
2. Dr. Cliff Wright, Anthropologist, Australia on South Indian tribes
3. Dr. (Mrs.) Jasen, Jerusalem Museum, Israel for studying folk art and jewellery
4. Tmt. Pupul Jayakar, Ex-President, The Handicrafts Board, New Delhi on folk arts
5. Dr. Ardrej Watvizynaik, Director of the Asia and Pacific Museum, Warsaw, Poland on puppets
6. Dr. Gift Siromony, Madras Christian College, Tambaram
7. Ms. Amey G. Poster, Brooklyn Museum, New York
8. Dr. Mulk Raj Anand, Bombay
9. Dr. N.Y. Gurov, Faculty of Oriental Studies, Leningrad University, USSR on Indus seals
10. Ms. Jane Meit-tosh, Researcher, Cambridge University, England on megaliths
11. Dr. Brenda E. Beck, Associate Professor in Anthropology, University of British Columbia, Canada on leather puppets
12. Dr. Helan D.Helley, Cornell University, New York on cannon
13. Thiru Dasarath Patel, National Institute of Design, Ahmedabad on exhibits of evolution.
14. Dr. Nanditha Krishna, Madras for her study of Vishnu iconography
15. Dr. Douglas Barret, British Museum, London on Nataraja images
16. Thiru John Irwin, Victoria Albert Museum, England on early sculptures
17. Dr. M.R. Chandran, Professor of Zoology, Rajah Serfoji College Thanjavur.
18. Dr. Rustam Z. Kotavala of the Mineralogical Museum, Cambridge
19. Dr. N.K. Prasad, Director of the Geological Survey of India, Southern Region, Hyderabad.
20. Professor Allchin, Reader in Indian Studies and Dr. L.K. Murthy, Department of Archaeology, Poona.
21. Mr. Francis Brunell well known art critic
22. Mr. Stephen Inglis, Department of Anthropology, University of British Columbia, Canada
23. Prof Stephen Rees Jones, Professor of Chemistry in the Royal Academy of Britain

Publications of the Museum

1. *Amaravati Mode of Sculptures* by Thiru C. Sivaramamurti
2. *Three Main Styles of Temple Architecture recognised by the Silpa Sastras* by F.G. Gravely and T.N. Ramachandran (Reprint)
3. **Notes on Hindu Images**
4. *Amaravati Sculptures in the Madras Museum* by Thiru C. Sivaramamurti (Reprint)
5. *Catalogue of Musical Instruments in the collection of the Madras Museum,* by Prof. P. Sambamoorthy (reprint)
6. *The Adivasis of Kodiakkarai* by A.V.N. Sarma

1979

February 1979	The Curator of Archaeology attended the Fifth Annual Congress of the Epigraphical Society of India at Bangalore as a delegate and presented a paper on "An Inscribed War Drum of 13th Century AD"
23.2.1979	Inauguration by His Excellency Thiru Prabhudas Patwari, Govemor of Tamil Nadu.of an exhibition of contemporary miniatures from the Ramayana prepared by two eminent artists of the City, Thiru P.L. Narasimhamurti and Tmt. P. Vijayalakshmi. Hon'ble Justice M.M. Ismail, Judge of the High court, Madras presided. The Exhibition was open to the public till 2nd March 1979
13.3.1979	Thiru E.C.P. Prabhakar, IAS, Commissioner and Secretary to Government visited the Museum
24.3.1979	The Director of Museums took over the Salem Museum from the Collector of Salem so as to continue it as a District Museum. The Museum was reorganised
June 1979	The fourth Refresher Course on "Care of Museum Objects" was conducted by the Chemical Conservation Section

1980

2.4.1980 to 5.4.1980	Director of Museums participated in an International Symposium on "Mural Paintings" at Ajanta organized by the Science Laboratory of the Archaeological Survey of India, Dehra Dun

13.4.1980 to 15.4.1980	Director of Museums participated in a Seminar on "Kongu Nadu History" at Erode and presided over one of its sessions
25.4.1980	A lecture on "Archaeological Chemistry" by Director of Museums to the Royal Institute of Chemistry, Madras Branch
16.5.1980	A talk by the Director of Museums on "Art and the People" at the Soviet Cultural Centre, Madras on the occasion of the International Museums Day
16.5.1980 to 31.5.1980	Short term training course in taxidermy by the Zoology Section
27.6.1980	Meeting of the Museum Art Purchase Committee recommended purchase of art works for Rs.43,150/- which was sanctioned later by the Government.
28.7.1980 to 31.7.1980	Visit of Dr. C. Sivaramamurthi for selecting bronzes and stone sculptures for the proposed re-organisation of the Bronze Gallery and the National Art Gallery
25.8.1980	Inauguration of an exhibition of "Contemporary Paintings from the Museum Holdings" by Dr.A.S. Raman, eminent art critic, Madras
27.9.1980 to 28.9.1980	Seminar on "Heritage of Tamils: Art and Architecture" organized by the International Institute of Tamil Studies, Madras. Curator, Archaeology Section participated in it, presented a paper and presided over a session
28.11.1980	Inauguration of an exhibition of "Child Art" comprising of prize winning entries from an "On the Spot Child Art Competition" conducted in April 1980 for four different age groups. The exhibition was open till 6.12.1980
Novemb[illegible] 1980	Director of Museums participated in the All India Museums Conference at Lucknow and co-ordinated the session on "Museum Environment" He was elected as Vice President of the Museum Association at this Conference
Decemb[illegible]	Commencement of the organization of the District Museum at Madurai.
	Commencement of the construction of the building for the Children's Museum. The original plan for a 3 storyed building was [illegible]dified to a basement and two storeys.
	[illegible]nstruction of the building for the Contemporary Art Gallery commenced during this year.

197[illegible]-8[illegible]

Disti[illegible]uished Visitors

[illegible] Dr. Reidoef Vidias, Museum for Nature Kude, Berlin
[illegible] Mr. Hasan Kamal, Director of the National Museum, Damascus
[illegible] Thiru P. Sitapati, I.A.S., Commissioner, Archives, Archaeology and Museums, Government of Andhra Pradesh
4 Thiru Robert F Inger, Field Museum of Natural History, Chicago, USA
Dr Malcalm Arth, American Museum of Natural History, New York
6 Thiru Edward A Munyer, Florida State Museum, Forida 32611, USA
7 Dr.S.K. Bhowmick, Director of Museums, Gujerat

Publications of the Museum

1. *"Coins of India through the Ages"* (Reprint)

Research facilities to

1. Dr. Rudalf Kilics, Deputy Director, Natural History Museum, Berlin(G.D.R.) for studying shell specimens
2. Dr. Yasuka Kari, Associate Professor of South Africa Culture, National Museum of Ethnology, Japan for studies on Tamil Nadu tribes.
3. Dr. Pratapaditya Pal, Country Museum, Los Angels, California, USA

Miscellaneous

1. Design and Display Section sanctioned. The Section has been set up and has started functioning
2. A special team of designers head by Thiru R.N. Roy has been constituted to prepare a design for displaying the bronzes in the building of the National Art Gallery and the paintings and decorative art in the building of the present Bronze Gallery
3. The building for the Assistant Director of Museums Office and Record Room was completed in December 1980 and the Office of the Director of Museums shifted to it.

4. Modem stage lighting installed in the Museum Theatre

5. The Director of Museums as a Member of the Exhibition committee of the 5th World Tamil Conference at Madurai helped in organizing an Exhibition on "The Art of Tamil Nadu" at the Conference.

1981

29.1.1981	Inauguration of the Government Museum, Madurai by Thiru C. Aranganayagam, Honourable Minister for Education, Government of Tamil Nadu
31.03.1981 and 1.4.1981	Exhibition of the "Paintings of Thiru K. Srinivasulu" inaugurated by His Excellency Thiru Sadiq Ali, Governor of Tamil Nadu. Tmt. Rukmini Devi, President, Kalakshetra presided. The Exhibition was open to the public till 9.4.1981.
15.4.1981 to 17.4.1981	Seminar on "Folk and Tribal Arts of Tamil Nadu" in the Gandhigram Rural Institute, Gandhigram, Dindigul. Director of Museums and Curator, Madurai Museum participated in it.
May 1981	Sixteenth short term training course in Taxidermy conducted by the Zoology Section
15.5.1981 to 15.6.1981	Seventh Refresher Course on "Care of Museum Objects"
30.6.1981	Visit of Mr. Huang Hira, Chinese Foreign Minister
4.9.1981 11.9.1981 18.9.1981 25.9.1981	"On the spot" Child Art competition for children of four age groups was conducted on these days. 1028 children participated
17.9.1981 to 22.9.1981	Exhibition of "Recent Acquisitions of the Museum"(Archaeology Section) at the Lalit Kala Gallery, inaugurated by Thiru L. Munuswamy, Principal, College of Arts and Crafts, Madras
November 1981	Curator, Anthropology Section went on collecting tour to Pachamalai, Trichy District for collecting the Malaiyali Tribal domestic objects
26.11.1981 to 29.11.1981	Director of Museums participated in the All India Museums Conference at Baroda and presented a paper on "Museums and Environmental Education"
26.11.1981 to 30.11.1981	Picasso Birth Centenary Celebration organized by the Government Museum, Madras in collaboration with the Lalit Kala Akademi Regional Centre, Madras and the Alliance Francaise, Madras and inaugurated on 26.11.1981 by Thiru L. Muniswamy, Principal, College of Arts and Crafts, Madras.

1982

9.1.1982 to 15.3.1982	Separate pavilion set up by the Museum in the All India Tourist and Industrial Fair, Madras
18.1.1982 to 23.1.1982	15th All India Museums Camp at Trivandrum to which Curator, Government Museum, Pudukottai went as participant.
12.2.1982 to 14.2.1982	5th Conference of the Indian History and Cultural Society was organized by the Society in collaboration with the Government Museum, Madras and the University of Madras
15.2.1982 to 19.2.1982	Workshop on "Museum Education" conducted by the Museum in collaboration with the Max Mueller Bhavan and the SCERT of the Department of School Education. Dr. Horst Henschel, Director of the Institute of Art Education, German National Museum, Nuremberg was the Course Director

23.3.1982 to 28.3.1982	Child Art Exhibition in the Centenary Exhibition Hall inaugurated by His Excellency Thiru Sadiq Ali, Governor of Tamil Nadu on 22.3.1982
8.5.1982 and 9.5.1982	3rd Annual Session of the South Indian History Congress at Erode, to which Curator, Archaeology Section, Curator, Government Museum, Salem and Curator, Government Museum, Pudukkottai went as participants.
17.5.1982 to 31.5.1982	17th Short term training course in Taxidermy conducted by the Zoology Section
1.6.1982 to 30.6.1982	8th Refresher course on "Care of Museums Objects" conducted by the Chemical Conservation Section
12.6.1982 and 13.6.1982	Seminar on "Social and Cultural History of Salem District" organized jointly by the Government Museum, Salem and Institute of Kongu Studies , Salem
1.7.1982	Two posts of Office Superintendent were sanctioned and Thiru K. Mani, Head Clerk and Thiru T.C. Karunakaran, Assistant were appointed to the posts.
5.11.1982 12.11.1982 19.11.1982 26.11.1982	"On the spot" Child Art Competition was conducted by the Museum for four age groups of children on these days. 1497 children from 65 schools in the City participated
23.12.1	Inauguration by Tmt. C.K. Gariyali, I.A.S., Collector of Madras of an exhibition on "Fifty years of Conservation work of the Chemical Conservation and Research Laboratory" and "Conservation of Textiles". The Exhibition was open to the public till 28.12.1982
23.12.1982 and 24.12.1982	th Conservation Seminar on "Conservation of Textiles" was organized jointly with the Indian Association for the Study of onservation of Cultural Property as part of the Golden Jubilee celebrations of the Laboratory. The Celebration was inaugurated y the Hon'ble Thiru K. Rajaram, Speaker, Legislative Assembly of Tamilnadu.
	Dr S. Paramasivan, First Curator of the Laboratory was honoured in the occasion. A brochure on the Laboratory was released by Thiru O.P Agarwal, Head of the National Research Laboratory for Conservation, Lucknow.

1981-82

Publications of the Museum

"Brochure on the Chemical Conservation and Research Laboratory" by N. Harinarayana

Miscellaneous

... eight miscellaneous objects were loaned to the Government of India for inclusion in ADITI - the Image of Man Exhibition in London

1983

6.2.1983	Inauguration of the Government Museum, Tiruchirapally by Thiru C. Aranganayagam, the Honourable Minister for Education, Muthamizhkavalar Thiru K.A.P. Viswanathan presided over the function. Thiru K. Soundararajan, MLA and Professor P.S. Manisundaram, Vice Chancellor, Bharathidasan University participated and offered felicitations
	A seminar on "Tiruchirapalli - the Many - faceted District" was organized on the occasion. Thiru K.R. Srinivasan, retired Joint Director-General of the Archaeological Survey of India presided over the Seminar
12.2.1983	Seminar was organized in connection with the Bharati Centenary Celebrations in the Centenary Exhibition Hall.
	Inauguration by Thiru M.P. Sivagnanam, Chairman, Tamilnadu Legislative Council of an exhibition of Mahakavi Bharathiar's works collected from a number of sources by the Archaeology Section Thiru S.T. Kasirajan, Director of Information and Public Relations presided.
13.2.1983 to 17.2.1983	Exhibition on Mahakavi Bharathiar works was open to the public

21.3.1983	Inauguration of an exhibiton of the works of Thiru S. Dhanapal by His Excellency S.L. Kurana, Governor of Tamil Nadu. Honourable Minister for Education Thiru C. Aranganayagam presided. The exhibition was open till 28.3.1983.
4.4.1983 to 7.4.1983	All India Museums Conference in the Crafts Museum at New Delhi. Director of Museums participated in it and presented a paper on "Exhibition and Conservation"
30.6.1983	Exhibition on "Care of Museum Objects" inaugurated Dr. Surjit Singh, Head, Regional Sophisticated Instrumentation Center, I.I.T.
22.12.1983 to 24.12.1983	71st Annual Conference of the Numismatic Society of India was organized by the Government Museum in collaboration with the Numismatic Society of India. An exhibition on "Medals" was arranged by the Museum on the occasion and was inaugurated by Thiru C. Aranganayagam, Honourable Minister for Education, Tamil Nadu
26.12.1983 to 28.12.1983	A Seminar on "Art Education in India" was held at Bangalore by the Lalit Kala Akademi, New Delhi. Director of Museums was invited to participate in it and present a paper.

1984

September 1984	Chola bronzes loaned to the Department of Archaeology for display in the exhibition arranged in connection with the celebrations of the 1000th year of the coronation of Raja Raja Chola at Thanjavur Chemical Conservation Section treated and preserved 65 marble statue busts and tablets in the St. Georges Cathedral.
17.9.1984 and 18.9.1984	Thiru N. Harinarayana, Director of Museums attended a Seminar in connection with Raja Raja Chola celebrations at Thanjavur and read a paper on "Chola Paintings: A Technical View". V.N. Srinivasa Desikan, Curator, Archaeology Section participated in a Seminar on Raja Raja Chola at Thanjavur and presented a paper on "Latest additions to the Museum collections"
29.9.1984	First programme of PANORAMA - TAMIL CULTURE – Dr. Padma Subramaniam spoke on "Tamil Traditional Aesthetics". The programme was inaugurated by the Hon'ble Education Minister Thiru C. Aranganayagam
17.10.1984	Inauguration by Thiru N. Harinarayana, Director of Museums of an exhibition of British Prints organized by the British Council, Madras in the Lalit Kala Akademi Regional Centre.
16.11.1984 23.11.1984, 30.11.1984 and 7.12.1984	"On the Spot" Child Art Competition for four different age groups conducted by the Museum. 1,309 children participated.
7.12.1984 and 8.12.1984	Workshop for Conservators from Tamil Nadu and Andhra Pradesh was conducted in collaboration with the Max Mueller Bhavan. Joseph Riederer, Director, Rathgen Research Institute, Berlin, Germany conducted the workshop.
10.12.1984 to 12.12.1984	Director of Museums participated in the National Conservation Seminar of IASC at Calcutta. A paper on "The need for a Component of Art History in Conservation Training" was presented.
10.12.1984 to 12.12.1984	V.N. Srinivasa Desikan, Curator, Archaeology Section participated in a Seminar conducted by Ananthacharya Indological Research Institute, Bombay and presented a paper on "Art Under Raja Raja Chola"
20.12.1984 to 30.12.1984	Mr. Peter Janoska studied various methods of treatment of metal objects in the Conservation Laboratory under the Indo-Hungarian Cultural Exchange Programme.
17.12.1984 and 18.12.1984	Thiru N. Sankaranarayana, Curator, Numismatic Section participated in a Seminar conducted by the State Department of Archaeology at Thanjavur and presented a paper on "Chola Coinage"

1985

21.1.1985	PANORAMA - TAMIL CULTURE. Lecture by Dr. S. Ramanathan on "Ancient Tamil Music".
7.1.1985 to 9.1.1985	V.N. Srinivasa Desikan, Curator, Archaeology Section attended the 11th Annual Conference of the Epigraphical Society of India, Dharwar and presented a paper on "Chera Copper plate grants in the collection of the Government Museum, Madras.
	N. Harinarayana, Director of Museums and V. Jeyaraj, Curator, Chemical Conservation Section participated in the 10th Annual Symposium in Chemistry at IIT and presented a paper jointly on "Analysis and Preservation of a stone image"
27.1.1985	Thiru N. Harinarayana, Director of Museums, delivered the Presidential address at the Seminar on "Glimpses of South Indian History from 10th to 16th Century" organised by the Society of South Indian History
21.2.1985	PANORAMA - TAMIL CULTURE Programme by Thiru S. Madhivanan, Director in-charge, Tamil Etymological Dictionary Project. He spoke on "Pavanar's principles and ancient Tamil roots"
24.4.1985	PANORAMA - TAMIL CULTURE Programme by Tmt. Sudharani Raghupathy
1.5.1985 to 15.5.1985	20th Short Term Training Course in Taxidermy conducted by the Zoology Section.
3.5.1985 to 9.5.1985	Child Art Competition : Exhibition of Child Art in the Contemporary Art Gallery.
29.5.1985	PANORAMA - TAMIL CULTURE programme by Padmabushan Dr. S. Balachander
1.6.1985 to 29.6.1985	11th Refresher Course on "Care of Museum Objects" conducted by the Chemical Conservation Section
26.6.19[illegible]	7th programme by Kalaimamani Dharapuram P. Swaminathan. He spoke on "Devotional Hymns"
6.9.1985	Inauguration of the Government Museum, Vellore by the Hon'ble Minister for Education Thiru C. Aranganayagam, Collector of North Arcot presided, Dr. Avvai Natarajan, Secretary, Tamil Development-Culture welcomed the gathering. The Museum has been set up in the Lakshmanaswamy Town Hall near the Vellore Bus Stand
November 1985	Completion of the two year tenure of the Committee for the Preservation of Antiquities in Govt. buildings set up by the Government in November 1983 with Thiru N. Harinarayana, Director of Museums as Chairman. Thiru N. Devasahayam, Curator, Anthropology Section was the Convener. The report of the Committee was sent to Government in November 1985.

1986

13.1.1986 [illegible] [illegible]9.1.1986	SAARC Archaeological Congress in New Delhi attended by Thiru N. Harinarayana, Director of Museums
[illegible] 3 1986	Seminar in IIT, Madras Thiru V. Jeyaraj, Curator, Chemical Conservation Section presented a paper on "Physio-Chemical Study of Ancient Lead Coins".
[illegible] 1986 [illegible] 27 6.1986	National Seminar on Decorative Arts of India in the Salar Jung Museum, Hyderabad. Attended by Thiru N. Harinarayana, Director of Museums
1[illegible] 6.1986 to 12.6.1986	5th Seminar on Glimpses of South Indian History at Madurai organised by the Society of South Indian History and attended by Thiru N. Devasahayam, Curator, Anthropology .Section and presented a paper on "The artistic bronze vessels of Adichanallur"
16.7.1986	An Exhibition "Blue Rider" was organised in the Contemporary Art Gallery by the Government Museum Madras in collaboration with the Max Mueller Bhavan and inaugurated by Sultan Ali, eminent artist
30.7.1986	PANORAMA - TAMIL CULTURE Programme with K.A. Thangavelu and Tmt. C.T. Rajakantham
4.8.1986 to 6.8.1986	National Seminar on Conservation conducted by the Indian Association for the Study of Conservation of Cultural Property at New Delhi. Thiru V. Jeyaraj, Curator, Government Museum, Erode participated in it and presented two papers.
9.8.1986 and 10.8.1986	A two day folk festival was conducted by the Government Museum, Madras in collaboration with the Society for Tamil Nadu

	Folklore Studies. It included the Seminar, an art exhibition, folk dances and folk art, video show. Thiru N. Harinarayana, Director of Museums inaugurated the Seminar
18.8.1986	Visit of His Excellency Mr.S.B.Tatliev, Vice President of USSR
27.8.1986	PANORAMA - TAMIL CULTURE Programme Lecture demonstration by Thiru Paranthaman on "Kalaivanar NSK's thoughtful humour"
24.9.1986	PANORAMA - TAMIL CULTURE Programme Lecture by Thiru M. Semmangudi R. Srinivasa Iyer on his musical experiences.
20.10.1986 and 21.10.1986	A Museum Workshop on "Design and Display" and Reach Out to the Public was arranged by the Government Museum, Madras in collaboration with INTACH, Crafts Council and Dakshina Chitra in the C.E. Hall of the Museum.
24.11.1986	PANORAMA - TAMIL CULTURE Programme. Lecture demonstration by Thiru M.A. Majith, Actor and Singer on traditional stage songs
17.12.1986	PANORAMA – TAMIL CULTURE Lecture by Thiru S.M. Gowrishankar Sthapathi on his experience as Sculptor and Art Director
18-12-1986 to 21-12-1986	All India Museums Conference at Varanasi. Attended by Thiru N. Harinarayana, Director of Museums
22.12.1986	Celebrations of the Platinum Jubilee of the Govt. Museum, Pudukkottai. Dr. Avvai Natarajan, Secretary, Tamil Development Culture and the District Revenue Officer participated in the function. A Seminar was organised on the occasion. Former Curators of the Government Museum, Pudukkottai were honored on the occasion.

1985-86

Publication of the Museum

1. "*Guide to the Important Monuments in and around Pudukkottai*" -by Thiru M. Ragupathi

1987

2.1.1987	Inauguration of an exhibition for the Ashok Jain awards for National Awareness Advertising in collaboration with the "Times of India" by His Excellency Thiru S.L. Khurana, Governor of Tamil Nadu. Exhibition was on from 3rd to 7th January 1987
23.1.1987 to 30.1.1987	"On-the-Spot" Child Art Competition for four different age groups. 1,430 children participated
25.2.1987	PANORAMA - TAMIL CULTURE. Dr. Sirsa Bai on "Greatness of Siddha System and Herbs"
18.3.1987	PANORAMA - TAMIL CULTURE . Dr. Parimala, Music Department of the University of Madras on "Traditional Art of Kathakalakshebam"
21.03.1987	Inauguration of an Exhibition of Glass Paintings from Europe and India in collaboration with the Max Mueller Bhavan, Madras by Mrs. Indira Khurana, Mrs. Gudrun Vogel, Consul General of the Federal Republic of Germany presided. Exhibition lasted from 22nd March to 1st April 1987
26.3.1987	Visit of H.R.H. Princess Maha Chakri Srindhorn of Thailand
15.4.1987	Lecture on "Tamil Culture in Mauritius by Dr. M.P. Sivagnanam, Chairman, Tamil Development High Level Committee
16.4.1987	Inauguration by Dr. A.S. Raman of an exhibition of "Graphics" by Gunter Grass in collaboration with the Max Mueller Bhavan, Madras. The exhibition lasted from 18th to 26th April 1987
4.5.1987	"Fotosheltex 1987" photography exhibition in collaboration with the Art Studio of the Soviet Cultural Centre.
20.5.1987	PANORAMA – TAMIL CULTURE Lecture on musical experiences abroad by Dr. Sirkali Govindarajan, Dean, Music College, Annamalai University
24.6.1987	PANORAMA – TAMIL CULTURE "My stage and cine experiences" - Lecture by Thiru V.S. Raghavan, Secretary, Tamil Nadu Eyal Isai Nataka Manram
1.6.1987 to 30.6.1987	13th Refresher Course on "Care of Museum Objects" for trainees from different parts of the country
8.6.1987 and 9.6.1987	Prof. T. Balakrishnan Nayar Endowment Lecture for 1987 by Dr. V.H. Bedekar, Professor of Museology, M.S. University of Baroda on "Exhibition Strategy for Contemporary Museums" in the Centenary Exhibition Hall

1.7.1987 and 2.7.1987	An exhibition on "Care of Museum Objects"
21.8.1987	The British Council and the Government Museum, Madras presented "The Cacausian Chalk Circle" by Bertolt Brecht in the Museum grounds near the Centenary Exhibition Hall
29.7.1987	PANORAMA – TAMIL CULTURE. Lecture demonstration by Dr. P.Pandian, I.A.S., on Tamil Poetry and Culture
26-8-1987	PANORAMA – TAMIL CULTURE . Lecture demonstration by Thiru M.R. Murugakani
30.9.1987	PANORAMA – TAMIL CULTURE. Lecture demonstration by Thiru C.S. Pandian, cine comedian on "My present experiences with Udumalai Narayan Karreyar"
2.10.1987 to 5.10.1987	Thiru N. Harinarayana, Director of Museums was a delegate to the Asian Relations Commemorative Conference held at New Delhi
6.10.1987 to 14.10.1987	Thiru N. Harinaryana, Director of Museums went to Stockholm from New Delhi in connection with the "Indian Art Manifestation" held there as part of the Festival of India in Sweden.
7.10.1987	Inauguration of the Government Museum, Erode by Tmt. Sulochana Sampath. A Seminar on "Multi - faceted Periyar District" was organized on the occasion. Dr. Avvai Natarajan, presided. Pulavar Raju gave the keynote address.
20.10.1987	An exhibition of paintings by Mrs. Sigrun G. Neumann
22.10.1987	An exhibition of photographs by August Sandev arranged in collaboration with the Max Mueller Bhavan
28.10.1987	PANORAMA - TAMIL CULTURE. Lecture demonstration by Thiru K.T. Thirukalathi on "Specialties on Kalsiambu"
25.11.1987	PANORAMA - TAMIL CULTURE. Lecture by Thiru D.V. Narayanasamy on "My experiences in Theatre"
23.12.1987	PANORAMA - TAMIL CULTURE. Lecture by Kavignar N. Kamarajar on "Modern Poetry"
	1988
27.1.1988	PANORAMA - TAMIL CULTURE. Lecture demonstration by Dr. A.N. Perumal, former Director, International Institute of Tamil Studies on" Folk arts of Tamil Nadu"
11.2.1988 and 18.2.1988	Ch Art exhibition in the Centenary Exhibition Hall. Inaugurated by Thiru S.T. Kasirajan, I.A.S., Secretary, Tamil Development Cu e Department on 10th February 1988
February 1988 and [illegible] 1988	Child Art Competition conducted for four age groups. 2050 children participated
[illegible] 1988	PANORAMA - TAMIL CULTURE Lecture demonstration by Prof. V.T. Manickam of the Pachaiyappa's College on "Aesthetic Sense of Tamils"
[illegible] 1988	Max Mueller Bhavan and Government Museum, Chennai presented an exhibition of photographs titled "Time at a Standstill" inaugurated by Thiru K.N. Ragavendra Rao in the Contemporary Art Gallery
20.3.1988	Inauguration of "V.I. Lenin, Artistic and Photographic Exhibition" in the Lalit Kala Akademi by Mrs. Radha Panicker, Vice Chairman, Crafts Council of India. The exhibition was from 20th Mach to 2nd April 1988 and was arranged in collaboration with the Consul General of the USSR
30.3.1988	PANORAMA - TAMIL CULTURE. Lecture by Prof. Dr. R. Sethu of the Vivenkanda College on " Social Life of Ancient Tamils"
1.4.1988	Opening of the reorganised Folk Art Gallery to the public
11.4.1988	Inauguration of the Children's Museum by His Excellency Dr. P.C. Alexander, Governor of Tamil Nadu, Thiru S.T. Kasirajan, I.A.S., Secretary, Tamil Development Culture Department presided.
22.4.1988	Festival of USSR in India 1987-88 - V.I. Lenin - Artistic and photographic Exposition - Mr. V.G. Cherepov, Consul General of the USSR in Madars gave the valedictory address.
27.4.1988	PANORAMA - TAMIL CULTURE. Lecture demonstration by Thiru Srikanth, popular cine artist on "My experiences on stage and in films"
12.5.1988	Visit of the President of India Thiru R. Venkataraman to the Bronze Gallery of the Government Museum, Madras. He wrote in the Distinguished Visitors Book "Most attractive and magnificent pieces of sculptures and bronzes but one cannot see them in one hour. You need a whole year".

16.5.1988 to 31.5.1988	23rd Course in Taxidermy conducted by the Zoology section
25.5.1988	PANORAMA - TAMIL CULTURE. Lecture demonstration by Kavingar Thiru Mugavai Rajamanickam on "Literary flavor of folk songs"
1.6.1988 to 30.6.1988	14th Refresher Course on 'Care of Museum Objects'
25.6.1988 and 26.6.1988	Seminar on Metallurgy, Curator, Archaeology Section presented a paper on "Dating of bronzes through iconographical features"
29.6.1988	PANORAMA - TAMIL CULTURE. Lecture demonstration by Ku.Sa. Krishnamurthy on "My experiences on stage and cinema"
27.6.1988 to 1.7.1988	Workshop on Museum display organized in collaboration with the British Council Division. Mr.Christopher Hudson, British expert in design conducted the Workshop
1.7.1988	Valedictory function of the Workshop on Museum display jointly organized by the British Council, Madras and the Government Museum, Madras in the Centenary Exhibition Hall
27.7.1988	PANORAMA - TAMIL CULTURE. Lecture demonstration by Kalaimamani Thiru V.Gopalakrishnan on "My Experiences in Theatre and Cinema"
16.8.1988	Inauguration of the Child Art Exhibition Thiru S.T. Kasirajan,I.A.S., Secretary, Tamil Development Culture Department inaugurated the Exhibition and distributed prizes
31.8.1988	PANORAMA - TAMIL CULTURE. Lecture demonstration by Thiru Y.G. Parthasarathy on "My Experiences on stage and in cinema"
23.9.1988	Inauguration of an exhibition on "Soviet Women" by Smt. Margret Alva, Hon'ble Minister for Youth Affairs, Women and Child Development, Government of India in the Contemporary Art Gallery in collaboration with the Government Museum, Chennai
28.9.1988	PANORAMA - TAMIL CULTURE . Lecture demonstration by Kalaimamani Thiru T.N. Siathanu on "My experiences on stage and in cinema"
11.10.1988	Inauguration of an exhibition of photographs by Felics H.Man in the Contemporary Art Gallery by Mr. N. Ravi of *The Hindu*. The exhibition was jointly organized by the Max Mueller Bhavan and Government Museum, Madras
18.10.1998	Lecture on "Treasures of the Lalbhai Dalpatbhai Museum, Ahmedabad by Dr. Sridhar Andhare, Director, Lalbhai Dalpatbhai Museum, Ahmedabad
26.10.1988	PANORAMA - TAMIL CULTURE. Lecture demonstration by Dharapuram Sundararajan on "My experiences in Music"
19.11.1988	Exhibition of sculptures and metal etchings of Major Ashok Kumar jointly organized by the Government Museum, Madras and Sri Rajalakshmi Foundation and inaugurated by Sri V. Subba Rao in the Gallery of Contemporary Art
30.11.1988	PANORAMA - TAMIL CULTURE. Lecture demonstration by Kalaimamani Padmasri Dr. Madurai Somasundaram on "My Experiences in Music"
28.12.1988	PANORAMA - TAMIL CULTURE. Lecture demonstration by Tmt. Rajasulochana on "My Experiences on stage and in cinema"

1989

25.1.1989	PANORAMA - TAMIL CULTURE. Lecture demonstration by Dr. Vikraman on "My Literary Experiences"
21.2.1989	PANORAMA - TAMIL CULTURE . Lecture demonstration by Kalaimamani Thanjavur K.P. Sivanandam on "My Experiences in Music"
23.3.1989	Lecture by Dr. Peter Berghaus on "The Evidence of Roman coins find in India"
29.3.1989	PANORAMA - TAMIL CULTURE . Lecture demonstration by Kalaimamani T.R. Pappa on "My Experiences in Music"
31.3.1989	Thiru N. Harinaryana, Director of Museums retired
1.4.1989	Thiru G. kesavaram took over as Director of Museums
26.4.1989	PANORAMA - TAMIL CULTURE. Lecture demonstration by Kalaimamani K.M. Balasubramaniam on "My Experiences in Literature and Film"
31.5.1989	PANORAMA - TAMIL CULTURE. Lecture demonstration by Tvl. K.Damodaran and K. Sridharan of the State Department of Archaeology on "Epigraphy"

26.7.1989	PANORAMA - TAMIL CULTURE. Lecture demonstration by Students of Tamil Nadu Music College on "Musical Instruments"
4.10.1989	PANORAMA - TAMIL CULTURE. Lecture demonstration by Kancheepuram Vinayaka Mudaliar on "My Experiences in Music"
6.11.1989 and 7.11.1989	Thiru T. Balakrishnan Nayar Endowment Lecture for 1988 by Thiru K.G. Krishnan, Chief Epigraphist, (Retired), Archaeological Survey of India on "The Beginnings of Indian Epigraphy" (including script) with special reference to South Indian Epigraphy and Numismatics
29.11.1989	PANORAMA - TAMIL CULTURE . Lecture demonstration by Thiru B. Rajan Ayer on "My Experiences in Music"
27.12.1989	PANORAMA - TAMIL CULTURE. Lecture demonstration by Kalaimamani Thiru P. Vajravelu Mudaliar on"My experiences in Music"

1990

1.1.1990	Museum visiting hours shortened from 7.00 AM to 5.00PM to 9.00AM to 5.00 PM
19.2.1990 to 25.2.1990	20th All India Museum Camp, Madras organized by the Department of Culture, Government of India and Government Museum Inaugurated by Prof. Dr. K. Anbazhagan, Honourable Minister for Education on 19.2.1990
31.1.1900	PANORAMA - TAMIL CULTURE . Lecture demonstration by Dr. Narana Durai Kannan (Jeeva) on "My Experiences in Literature"
28.3.1990	PANORAMA - TAMIL CULTURE. Lecture demonstration by Kalaimamani Thiru A.K. Veerachami on "My Experiences in Stage and Cinema"
25.4.1990	PANORAMA - TAMIL CULTURE . Songs with Illustrations by Thiru P. vajravelu Mudaliar and Thiru A Vinayaka Mudaliar
30.5.1990	PANORAMA - TAMIL CULTURE . Lecture demonstration by Tmt. V.R. Jeevarathinam on "My Experiences in Stage and Cinema"
25.7.1990	PANORAMA - TAMIL CULTURE. Lecture demonstration by Kalaimamani K.A. Thangavelu and Tmt. M. Saroja on "Our Experiences in Stage and Cinema"
28.8.1990	PANORAMA - TAMIL CULTURE . Lecture demonstration by Kalimamani Tmt. M.S. Rajeswari on "My Expériences in Music"
26.9.1990	PANORAMA - TAMIL CULTURE . Lecture demonstration by Kaliamamani Thiru R. Palanisamy on «My Experiences as a [illegible]y Writer»
31.10.1990	PANORAMA - TAMIL CULTURE. Lecture demonstration by Kalaimamani Tmt. Shanmuga Sundari on "My Experiences on stage and cinema"
30.11.1990	PANORAMA - TAMIL CULTURE. Lecture demonstration by Thiru Samikannu on "My Experiences in the field of art"
26.12.1990	PANORAMA - TAMIL CULTURE. Lecture demonstration by Thiru T.K. Ramamurthi on "My Experiences as Music Director"

1991

30.1.1991	PANORAMA - TAMIL CULTURE. Lecture demonstration by Kalaimamani Heron Ramasamy
27.2.1991	PANORAMA - TAMIL CULTURE . Lecture demonstration by Thiru Senthamarai
27.3.1991	PANORAMA - TAMIL CULTURE. Lecture demonstration by Dr. Thulasi Ramasami on "The Songs of Pavendar through Karakattam"
31.7.1991	PANORAMA - TAMIL CULTURE. Lecture demonstration by Thiru M.S. Sambandanar
4.9.1991	PANORAMA - TAMIL CULTURE. Lecture demonstration by Tmt. Indirarajan on "My Experiences in Dance"
30.9.1991	Thiru G. Kesavaram, Director of Museums retired from service.
9.10.1991	PANORAMA - TAMIL CULTURE. Lecture demonstration by Kalaimamani Poornam Viswanathan on "My Experiences in Acting"
20.11.1991	PANORAMA - TAMIL CULTURE. Lecture demonstration by Thiru Muralidaran and Selvi R. Manimekalai on "Bharata Natiyam"
25.11.1991	Thiru M. Raman, I.A.S., took over as Commissioner of Museums

1992

25.1.1992	PANORAMA - TAMIL CULTURE. Karagam and Kavadi performance by Madurai Thiru V. Velu
14.4.1992	Honourable Chief Minister Dr. J. Jayalalitha inaugurated an exhibition of "Bronzes of South India", laid the foundation for "Pallavapuram Southern Art Township"

24.4.1992	Inauguration of a Coins Exhibition by Thiru M. Raman,I.A.S., Commissioner, Government Museum, Madras to coincide with the First Anniversary Celebrations of the Madras Coins Society
24.12.1992 to 10.1.1993	Special Exhibition " Indian Medicinal Plants" as part of the Museum Week Celebrations
	1993
24.1.1993	Thiru M. Raman, I.A.S., handed over charge as Commissioner of Museums. Thiru T.R. Ramasamy,I.A.S., took charge as Director of Museums from 25.1.1993
4.4.1993	Thiru T.R. Ramasamy, I.A.S., handed over charge to Thiru M. Raman, I.A.S., who took charge from 5.4.1993
23.5.1993	Thiru M. Raman,I.A.S., handed over charge and Thiru M. Ramu, I.A.S., took over as Commissioner of Museums on 24.5.1993
12.5.1993	Inauguration of a Special Exhibition on "Forest Products" by Thiru V. Jeyaraman, Chief Conservator of Forests, Madras
17.5.1993	Inauguration of an exhibition of "Indian Granites" by Thiru M. Raman, I.A.S., Collector of Madras and Commissioner of Museums
July 1993	Child Art Exhibition organized by the Education section of the Museum
25.8.1993	Inauguration of a Seminar and Exhibition on "Wonderful World of Birds" by Thiru S.P. Elangovan, IAS., Secretary, Tamil Development Culture Department. Prof. Dr. A Agastain Chellappa, Principal, Retired Thiagaraja College presided, Dr. Tmt. V.A. Satyaprema, Head of the Department to Zoology, Bharathi Women's College, Madras chaired the Seminar
6.9.1993	Inaurugation of an exhibition of "Woodcuts of Albracht Durer" in collaboration with the Max Mueller Bhavan and the College of Arts and Crafts
25.11.1993	Illustrated talk an "Anglo Indian Furniture" by Amin Jaffer in collaboration with the British Council
	1994
11.2.1994	Inauguration of the NSS special camp on "National Integration and Preservation of our Heritage" by Thiru M. Ramu, IAS., Commissioner of Museums. Dr. Kaaru Nagarajan, NSS Co-coordinator, Madras University, presided
16.2.1994	Special lecture on "Indus Valley Civilisation" by Prof. Liu Xinru, PhD, Deputy Director, Institute of World History, Chinese Academy of Social Sciences in collaboration with the Madras Institute of Development Studies
4.8.1994	A talk on "Indus Valley Civilization - New Findings" by Dr. R Mathivanan. Thiru Iravadam Mahadevan, IAS offered introductory remarks. Dr. V.R. Nedunchezhian, Honourable Minister for Finance presided
12.12.1994 and 13.12.1994	Prof. T. Balakrishna Nayar Endowment Lecture on "Bio - Cultural Evidence for Human Evolution" by Dr.Asok K Ghosh, Professor of Anthropology, University at Calcutta
	1995
23.5.1995	Thiru M. Ramu,I.A.S., handed over charge as Commissioner of Museums
26.6.1995	Thiru S.P. Elangovan,I.A.S., took over charge as Commissioner of Museums
5.10.1995	Thiru S.P. Elangovan, I.A.S., handed over charge as Commissioner of Museums. Thiru Naresh Gupta, I.A.S., took over charge on 6.10.1995
9.10.1995 to 10.10.1995	Prof. T. Balakrishnan Nayar Endowment Lecture on "Exquisite Works of Art and Architecture of Early Andhradesa'" by Prof. P.R. Srinivasan, retired Chief Epigraphist, Archaeological Survey of India, Mysore
26.10.1995	Inauguration of an Exhibition "COINEX- 95" by Thiru Naresh Gupta,IAS., Commissioner of Museums in collaboration with the Coins Society
14.11.1995	Inauguration of Child Art Competition by Prof. K. Ponnusamy, Honourable Minister for Education
	1996
14.2.1996	Inauguration of Seminar and Exhibition on "Siddha Medicinal Plants" by Thiru V. Palanichamy,I.A.S., Secretary to Government, Tamil Development Culture Department, Thiru Naresh Gupta, IAS., Commissioner of Museums presided.
6.5.1996	Inauguration of the 27th Refresher Course on "Preservation of Biological Specimens"
22.5.1996	Thiru Naresh Gupta, I.A.S., handed over charge as Commissioner of Museums. Thiru K. Dheenadhayalan, I.A.S., took over on 23.5.1996

3.6.1996	Inauguration of 22nd Course on "Care of Museums Objects" by Thiru K. Dheenadayalan, I.A.S., Commissioner of Museums
20.6.1996	Inauguration of "Free Siddha Medical Camp" by Dr. M. Tamizhkudimagan, Honourable Minister for Tamil Development-Culture and Religious Endowment Department
27.6.1996	Inauguration of the Exhibition on "Care of Museum Objects" by Prof. Dr. P. Govindarajulu, Registrar, University of Madras. Thiru K. Dheenadayalan, I.A.S., presides
30.6.1996	Thiru S. Thangavelu, Deputy Director of Museums, retired from service.
18.7.1996	Debate on the "Use of museums for intellectual awareness" Dr. N. Gnanasundaram, Head of the Department of Tamil, Pachaippa's College, Madras was the Moderator
2.8.1996	Coins Exhibition in collaboration with the Madras Coins Society. Inauguration by Thiru K. Dheenadhayalan,IAS., Commissioner of Museums. Mr. T.Satyamurthi, Superintendenting Archaeologist, Archaeological Survey of India, Chennai presided
13.8.1996	Special Lecture on "Art of Tamil Nadu" by Dr. T. Satyamurthi, Superintendenting Archaeologist, Archaeological Survey of India, Chennai
25.9.1996	Inauguration of "The Golden Jubilee Exhibition on Indian Contemporary Art- Part I 1947 to 1972 in collaboration with the Values Art Foundation by Sri V. Palanichamy,IAS., Secretary to Government, Tamil Development Culture Department

1997

4.2.1997	Inauguration of a Special Exhibition on the "Importance of Geological Speciemens" by Thiru K. Dheenadayalan, IAS.
15.7.1997	Celebrations of the Museum Week and release of Museum publications by Dr. M. Tamizhkudimagan, Honourable Minister for Tamil Development-Culture and Hindu Religious Endowment Department
17.7.1997	
18.7.1997	Prof.Balakrishnan Nayar Endowment Lecture (1996) by Prof.Dr. S. Gurumurthi, Head of the Department of Ancient History, University of Madras, Chennai on "Decipherment of Indus Script and Indian Graffitti"
20.7.1997	Thiru K. Dheenadhayalan, I.A.S., handed over charge as Commissioner of Museums. Thiru S. Rangamani, I.A.S., took over charge as Principal Commissioner of Museums on 21.7.1997
18.11.1997	International Women's Association Endowment Lecture by Prof. William Skelton, Colgate University, USA on "Performing Music in two worlds - India and the West"

1998

1.6.1988 to 30.6.1998	"Care of Museum Objects" Course conducted by the Chemical Conservation Section. "Preservation of Biological Specimens Course" conducted by the Zoology Section
30.6.1998	Dr. N. Devasahayam, Deputy Director of Museums, retired from service. Mr.P. Jawahar took additional charge as Curator, Anthropology Section
[illegible].7.1998	Inauguration of the District Museum at Tiruvarur by the Hon'ble Minister for Tamil Official Language, Tamil Culture, Hindu Religious and Endowments Dr. M. Thamizhkudimagan in the Arulmigu Thiagarajaswamy Temple campus.
[illegible]0.7.1998	Mr. Horoshi Hirobageshi, Ambassador of Japan visited the Museum for looking at the Amaravati Sculpture Gallery
16.8.1998	A Committee consisting of Dr. Tej Singh, Head of the National Research Laboratory for Conservation, Lucknow and Dr. K.K. Jain of the National Museum Laboratory, Dr. R.K.Sarma, Director (Sciences) Archaeological Survey of India, Delhi Dr. R. Nagasamy, formerly Director of Archaeology, Tamil Nadu, Dr. B. Narasimiah of the Archaeological Survey of India, Thiru N. Harinarayana formerly Director of Museums, Tamil Nadu inspected the Amaravati Gallery and prepared a report on the reorganisation of the Gallery seeking financial assistance from the Government of India.
20.12.1998	Dr. M. Tamizhkudimagan, Hon. Minister for Tamil Official Language, Tamil Culture, Hindu Religious Endowments and Education inaugurated the free Siddha Medical Camp in the Museum.
December 1998	Mahakavi Bharati Birthday Exhibition. The oil painting of Bharathi done by Arya (R. Bashyam), artist and freedom fighter was gifted to the Museum. It was donated by his son, Mr. Parthasarathy

1997-1998

Research Facilities to

1. Indira Gandhi Centre for Atomic Research, Kalpakkam for their project on finger printing of bronze icons.

Publications of the Museum

1. Under Part II Schemes for 1998-99, 16 books published earlier by the Museum, were reprinted.

Miscellaneous

1. The Museum collaborated with the Centre for Laser Technology, Anna University, Chennai for preliminary work on the Holographic Gallery
2. A team headed by the Commissioner of Museums, Dr. R. Kannan, I.A.S., prepared a report on the establishment of a Museum for the Kanchi Mutt University.
3. The Tamil Nadu Science Council for Science and Technology gave the Tamil Nadu Scientist award to Dr. N. Devasahayam, Retired Deputy Director of Museums.

1999

24.3.1999	Dr. M. Tamizhkudimagan, Honourable Minister for Tamil Official Language, Tamil Culture and Hindu Religious Endowments, inaugurated the District Museum at Kanchipuram
12.4.1999	Thiru S. Rangamani,I.A.S., handed over charge
24.5.1999	Dr. R. Kannan,Ph.D., I.A.S., took over charge as Commissioner of Museums
3.12.1999	Indo German Workshop on "Conservation of Heritage Monuments" was organised by the INTACH, (Tamil Nadu Chapter) and IIT, Chennai. Curator, Chemical Conservation participated in it.
16.12.1999	Hon'ble Minister for Tamil Official Language, Tamil Culture, Hindu Religious & Endowment inaugurated in the Museum Theatre a Seminar on Coins of Tamilnadu, a Siddha Medical Camp, the new schemes of the Holographic Gallery and finger printing of bronzes
20.12.1999	A Seminar on "Restoration of Heritage Buildings" was organised in the Southern Railway Offices, Chennai in collaboration with the Museum. Dr. R. Kannan, IAS, Commissioner of Museums presented a paper on "Collection of objects for Rail Museum, Chennai" and Dr. V. Jeyaraj, Curator, Chemical Conservation and Research Laboratory on "Conservation of Railway Antiquities"
23.12.1999	Lecture on "Indian Art" by Dr. M.C. Joshi, retired Director General of Archaeology, Archaeological Survey of India, New Delhi

2000

22.1.2000	Dr.V. Jeyaraj, Curator for Chemical Conservation attended a Seminar on "Conservation of Decorative Arts" organised by the Indian Association for the Study of the Conservation of Cultural Property in the Salar Jung Museum, Hyderabad and presented a paper
31.1.2000	Popular lecture by Dr. R. Kannan, IAS, Commissioner of Museums on "Holistic Approach to dating in Ancient Indian History"
28.2.2000	Australian High Commissioner for India, His Excellency, Rob Laurie handed over 33 artefacts from the Rev. A.W. Brough's collection from the Australian Museum, Sydney to the Secretary to Government, Tamil Development-Culture who in turn handed them over to Dr. R. Kannan, IAS, Commissioner of Museums. An Exhibition of these artefacts was arranged in the Gallery of Contemporary Art
3.3.2000	International Seminar on "Old Cities and New Cultures" organized by the British Council. Thiru K. Lakshminarayanan, Curator, Education Section and Dr. V.Jeyaraj, Curator, Chemical Conservation Section of the Government Museum, Chennai participated
22.3.2000	Dr. M. Tamizhkudimagan, Hon'ble Minister for Tamil Official Language, Tamil Culture, Hindu Religious Endowments inaugurated the District Museum at Ramanathapuram
26.3.2000	Dr. M. Tamizhkudimagan, Hon'ble Minister for Tamil Official Language, Tamil Culture, Hindu Religious & Endowment inaugurated the District Museum at Karur
1.4.2000	Government Museum, Tiruvarur shifted from the rented building to a Government owned heritage building on St. Marks Road, Palayamkottai
28.4.2000	Special lecture by Dr. R. Kannan, IAS, Commissioner of Museums.at the inaugural function of the Conference of the Epigraphical Society of India and the Place-Name Society of India at Erode
29.4.2000	Dr. V. Jeyaraj, Curator, Chemical Conservation, participated in the Annual Conference of the Museums Association of India at Trissur, Kerala and presented a paper on "Challenges of the Conservators in Museums".
4.5.2000 to 11.5.2000	"Care of Art Objects" course for artists in the Chemical Conservation and Research Laboratory, Government Museum, Chennai
23.5.2000	Workshop on Thanjavur Paintings in the Government Museum, Chennai
1.6.2000	Exhibition of the restored paintings of the Madras Christian College organised by the Chemical Conservation and Research Laboratory of the Government Museum, Chennai

1.6.2000 to 30.6.2000	Course on "Care of Museum Objects" in the Government Museum, Chennai
22.6.2000	Commissioner of Museums participated and gave a lecture in the Workshop organised by the Institute of Asian Studies, Chennai about intellectual cultural property rights
3.7.2000 to 8.7.2000	Workshop on Kalamkari organised in collaboration with National Folklore Support Centre, Chennai in the Government Museum, Chennai
7.7.2000 to 11.7.2000	Exhibition of Kalamkari paintings
14.8.2000	Dr. M. Tamizhkudimagan, Hon'ble Minister for Tamil Official Language, Tamil Culture, Hindu Religious Endowments inaugurated the fountain and the illustration of the National Art Gallery building and fibre glass models of dinosaurs
5.9.2000 to 10.9.2000	Workshop on Madhubani Paintings organised in collaboration with the National Folklore Support Centre, Chennai in the Government Museum, Chennai
26.9.2000	Dr. K.V. Raman, Professor of Archaeology(Retd.), University of Madras delivered the International Women's Association Endowment Lecture in the Government Museum, Chennai on "Cultural Relations between India and South East Asia"
3.11.2000	Thiru R. Sivakumar, IAS, District Collector, inaugurated a three - day training programme for studying inscriptions, iconography and temple architecture"
15.11.2000	Workshop on Worli Paintings organised in collaboration with National Folklore Support Centre, Chennai
22.11.2000	Children's Day Celebrations in the Government Museum, Chennai. Commissioner of Museums distributed prizes to the winners of the Child Art Competition
26.11.2000	Study Tour to London by the Curator, Archaeology, Thiru R. Balasubramanian on a Nehru Trust Fellowship.
18.12.2000	Workshop on Patachitra organised in collaboration with National Folklore Support Centre, Chennai

1999-2000

Publications of the Museum

1. *Documentation of the Cannons in the Government Museum, Chennai,* by Dr. R. Kannan, I.A.S., Commissioner of Museums.
2. *Holistic Approach to Dating in Ancient Indian History especially Indian History* (Monograph) by Dr. R. Kannan, I.A.S., Commissioner of Museums.
3. Seven books were published and fifteen books were reprinted during this time.
4. *Report on restoration of oil paintings of the Madras Christian College* by Dr. V. Jeyaraj, Curator, Chemical Conservation and Research Laboratory.

2001

[illegible].3.2001	"South Indian Bronzes and their authentication" – paper presented by Dr V. Jeyaraj in the Seminar on "Bronzes of India" organised by the Government College of Arts and Science, Raipur, Chattisgarh.
5.3.2001	Inspection of Padmanabhapuram Palace by the Commissioner of Museums
10.[illegible].2001	Inauguration of the 20th District Museum at Virudhunagar by Dr. M. Tamizhkudimagan, Hon'ble Minister for Tamil Official Language, Tamil Culture, Hindu Religious and Charitable Endowments. The District Collector, Thiruvarur presided over the function.
22.3.2001	Seminar on "Our Role in Protecting Cultural Heritage" organised by the Government Museum, Chennai in connection with the establishment of the Government Museum, Virudhunagar. Seminar was inaugurated in the Museum Theatre by Thiru S. Ramakrishnan, IAS, Secretary to Government, Tamil Development Culture Department Thiru R. Balasubramanian, Curator, Archaeology Section presented a paper on "Treasure Trove Problems" in the Seminar.
28.3.2001	Workshop on Rajasthani paintings organised in collaboration with the National Folklore Support Centre, Chennai
25.4.2001 to 3.5.2001	National Seminar organised by the Museums Association of India at Nasik. Dr. R. Kannan, IAS, Commissioner of Museums presented a paper on "Modernisation of some of the Galleries in the Government Museum, Chennai in the Seminar. Thiru K. Lakshminarayanan, Curator, Education Section presented a paper on "Storage Problems in Museums". Dr. V. Jeyaraj, Curator, Chemical Conservation and Research Laboratory presented a paper on "Chemical Conservation Gallery – a New Concept"

14.5.2001 to 18.5.3001	Workshop on Bustar Tribal painting organised in collaboration with National Folklore Support Centre, Chennai in Government Museum, Chennai
16.5.2001	Prof. T. Balakrishnan Nayar Endowment Lecture by Dr. G.D. Sudhakar, Ph.D., Department of History, Loyola College, Chennai on "Indian National Movement – a theoretical perception"
21.5.2001	Prof. T. Balakrishnan Nayar Endowment Lecture by Thiru K.T. Narasimhan, Superintending Archaeologist, Archaeological Survey of India, Chennai Circle on "New Discoveries at Ginjee".
1.6.2001 to 30.6.2001	Refresher course on "Care of Museum Objects" in the Chemical Conservation and Research Laboratory. Prof. R.Natarajan, Director, IIT delivered the valedictory address at the end of the course
6.8.2001 to 11.8.2001	Workshop on Pithora paintings organised in collaboration with National Folklore Support Centre, Chennai in Government Museum, Chennai
17.9.2001 to 21.9.2001	Workshop on Pata Paintings organised in collaboration with National Folklore Support Centre, Chennai in Government Museum, Chennai
28.9.2001	The Government Museum, Chennai in collaboration with Government Siddha Medical College revived the organisation of the free Siddha Medical Camp every month.

2001

Publications of the Museum

1. *Iconography of the Jain Images in the Government Museum, Madras* by Dr. R. Kannan, IAS., Commissioner of Museums and Thiru K. Lakshminarayanan, Curator, Education Section
2. *Nayak Sculptures in Virudhunagar District* (Tamil) by Thiru K. Lakshminarayanan, Curator, Education Section

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Editor's Note :

Please refer to the Museum's Journal for details from 1999 onwards.

Number of Copies : 1000

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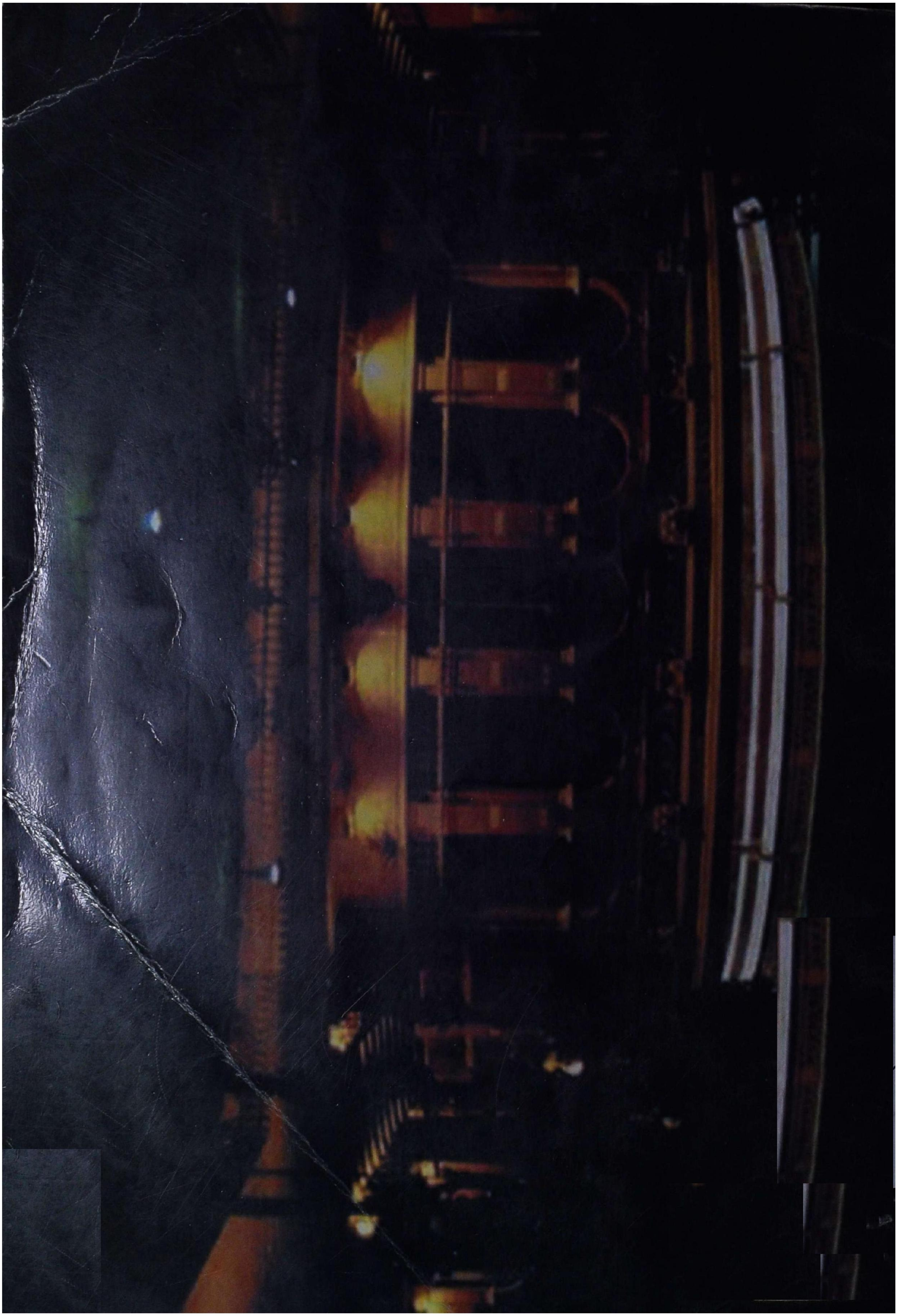
Front Cover . Museum Theatre - Front View in daylight after conservation.

Inner Title Page . Exposition on the Progress of Industry and Handicrafts in Tamil Nadu - General Top View (Display work in progress).

Back Cover : Museum Theatre - Front View under illumination.

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